

THE DIAPASON

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OF MICHIGAN

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SELDOM HEARD MUSIC FEATURED IN FAR WEST AT LONG BEACH CONVENTION

"Musical Chairs" Add Spice and Information to Programs—Franck "Beati-tudes" Receives Outstanding Performance.

By MARGARET WHITNEY DOW

The Far-Western regional convention of the A.G.O. was held June 20 to 23 in Long Beach, Cal. In accordance with the prevailing custom of opening conventions with worship, delegates first attended choral evensong and a concert of sacred music in the historic Gothic St. Luke's Church, a vesper service of great beauty and dignity. It was sung by a choir of forty men and boys under capable direction of young Marcia Hannah, organist-choirmaster, recent graduate of the School of Sacred Music at Union Seminary. With limited resources she carried forward the musical traditions of St. Luke's in a challenging program of ten anthems of contrasted styles, which showed careful, musicianly training. The instrumental side was aided by a flute soloist in the prelude, and trumpet in postlude, and the Maas-Rowe symphonic carillon, played by Lieutenant Paul Perry after the service.

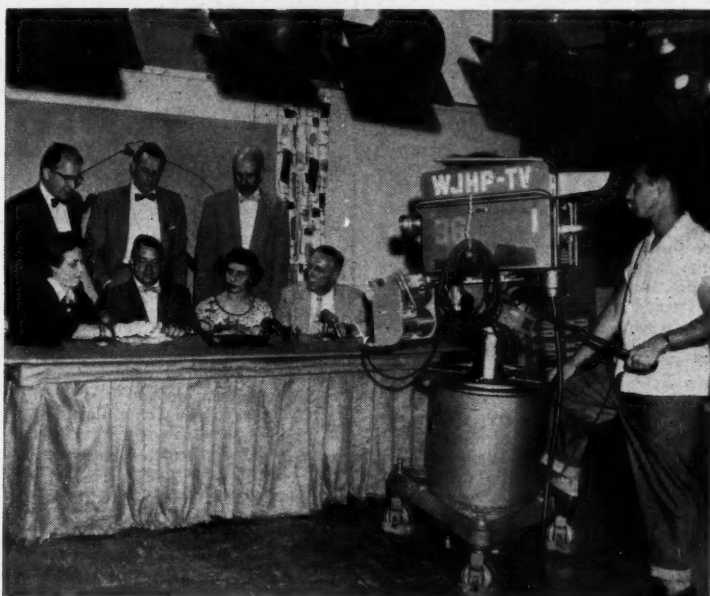
The welcome dinner was served by choir-mothers in the church. Special honor was paid to Miss Kathleen Luke, chairman of the region, and W. A. Goldsworthy, A.G.O. member of longest standing at the convention. In the evening an interestingly varied instrumental program was played by a group of musicians from the University of Redlands, arranged by Dr. Leslie Spelman, organist. John Golz, violinist, Anne Golz, 'cellist, both on the faculty of the university, and their mother, Mrs. Effie Golz, joined Dr. Spelman in Purcell's "Golden Sonata" and in the premier performance of a newly found Rheinberger manuscript photostated in the British Museum, a well-written trio using each instrument in its best register.

Solos were the Hindemith Sonata for violin alone, in which Mr. Golz proved himself a musician of high artistic attainments; a splendid reading by Dr. Spelman of the first movement of Hindemith's second organ sonata, with dramatic color contrasts; Grandjany's classic Aria for harp and organ, with Joan Lundberg, harpist, Redlands University student; and a lovely Migot "Plainte," cello and organ. Each artist demonstrated fine solo ability, as well as being a capable ensemble player. This recital was pleasing to eye as to ear, being in the ultra-modern First Baptist Church, of extreme simplicity in delicate light wood, reticence in the organ reflecting the serenity of the total scene.

Tuesday morning at 9:30 in the Immanuel Baptist Church a program of Baroque organ music was given a most excellent performance by John Hamilton, the peak being the chorale-fantasy of Praetorius on "A Mighty Fortress." A surprise was the Scarlatti sonata, written for harpsichord, delightful on this organ. Mr. Hamilton gives harpsichord and organ recitals in the Northwest, where he is organist in a church of Latter-Day Saints, and raises apples in the Wenatchee Valley, Washington, commuting to California for graduate study half of each year. He was fortunate in having for his recital an organ admirably suited to the Baroque, a 1954 Aeolian-Skinner of classic design, very clear and transparent.

At this time first appeared an innovation not on the program which might well become a tradition in A.G.O., called by convention-goers "Musical Chairs". At the three morning recitals two organists of repute were seated on the platform beside a table, carrying on a witty and informative dialogue between numbers regarding the composers on the program. The script had been written by the per-

CHURCH MUSIC BROUGHT TO THE PUBLIC BY VIDEO



ORGANISTS AND MINISTERS sit before the television camera as the Jacksonville Chapter of the A.G.O. begins a weekly series of programs on church music. The shows, which originate in the studios of station WJHP-TV, are seen on Tuesdays from 12:45 to 1 p.m. Amelia Cardwell, Ch.M., sub-dean of the chapter, organist-choirmaster of the First Methodist Church and music columnist for the Jacksonville Journal, is the program chairman. The purpose of the telecasts is to enlighten the public on the ways music may be used in worship. Anthems, motets and solos are illustrated by live

singers and music for special ceremonies as well as regular services of all churches will be featured. The first program took place June 7 and the chapter has agreed to continue the series for six months. Seated in the picture are Miss Cardwell, the Rev. Paul Nordsiek, president of the Jacksonville Ministerial Alliance; Roselyn M. Langdale, dean of the chapter, and Herbert J. Austin, treasurer. Those standing are the Rev. Donald M. Mackay, chairman of the TV committee of the Alliance; C. Edward Bryan, member of the A.G.O. executive board, and Dr. Douglas Wilkinson, member of the Alliance committee.

PERCY CHASE MILLER, NOTED CHOIRMASTER, DIES IN EAST

Percy Chase Miller, noted choirmaster, organist and pianist, died June 23 at Martha's Vineyard Hospital, where he had been a patient for two weeks. Mr. Miller was 76 years old.

Mr. Miller was born in Boston, but his family moved to Philadelphia when he was a child. He attended Harvard University, receiving the A.B. degree in 1899 and the A.M. in 1900. After leaving college he studied organ for some years under Henry Gordon Thunder and later went to England to study with T. Tertius Noble.

Mr. Miller made a specialty of the Episcopal service and the boy choir. He was a choirmaster in Philadelphia and Washington and an organist at St. John's Episcopal Church in Georgetown. Mr. Miller gave recitals in many parts of the United States. He had been a reader of THE DIAPASON since 1912.

FIFTY ATTEND LUTHERAN INSTITUTE IN OHIO SYNOD

Fifty people attended the annual church music institute of the United Lutheran Church, Synod of Ohio, June 19 to 24 in Fremont, Ohio. Meetings were held in St. Mark's Lutheran, St. John's Lutheran and the First Presbyterian Churches. The faculty included Edward Klammer of St. Louis, Richard Gore of Wooster, Ohio, Grigg Fountain of Oberlin, with the Rev. Willard Hackenberg of Canton, Ohio, as chaplain and the Rev. Frederick M. Otto of Fremont as dean. Courses in choir laboratory for senior and junior choirs were given by Mr. Gore and Mr. Klammer.

Mr. Fountain's course in organ repertory was taught at the console of the new Schlicker organ in St. Mary's Church. This organ was heard in recitals by Fenner Douglass of Oberlin and by Mr. Gore. The large Hook & Hastings, rebuilt by Schlicker, in the First Presbyterian Church, was played by August

Maelkerbergh of Detroit and Thomas Curtis of Elyria.

The last event in the institute was the choral program offered June 24 in St. Mark's Church, prepared and conducted by Mr. Klammer and Mr. Gore, with Mr. Fountain at the organ. The largest work presented was Buxtehude's cantata, "Jesus, Joy and Pleasure."

ALFRED GREENFIELD QUILTS N.Y. ORATORIO SOCIETY POST

Alfred Greenfield has resigned as conductor of the Oratorio Society of New York due to increasing demands of his work at New York University and conducting engagements in other parts of the country. Mr. Greenfield has been associated with the Oratorio Society since 1924 and he served fifteen years as assistant conductor under the late Albert Stoessel before becoming regular conductor fifteen years ago.

The board of directors of the Oratorio Society has named Mr. Greenfield honorary conductor and he will be on the podium for the annual performance of "The Messiah" Dec. 17. Mr. Greenfield is succeeded by William Strickland.

In June Mr. Greenfield taught a course in conducting and oratorio at the MacPhail College of Music in Minneapolis.

A.O.B. MEETS IN NEW YORK; HEAR WYTON AT CATHEDRAL

The annual meeting of the Associated Organ Builders of America was held June 20 at Hotel Commodore in New York City. There were morning and afternoon business sessions. All officers were re-elected for another year. The Maas-Rowe Electro Music Corporation was voted into membership.

Several members remained in the city for a demonstration of the Aeolian-Skinner organ at the Cathedral of St. John the Divine June 21. Alec Wyton, F.A.G.O., F.R.C.O., the organist and choirmaster, gave a short recital and spoke about the organ.

CITY BY THE SEA HOST FOR THREE-DAY MEET

RICH PROGRAM DRAWS 100

Biggs, Crozier, Richardson, Zehner in Portland, Maine, Recitals—Organists Hold Clambake—Retirement of Dr. Brinkler.

By MAUD H. HAINES

More than one hundred organists gathered in Portland, Maine, "the City by the Sea," for the Northeastern regional convention of the American Guild of Organists July 6, 7 and 8. Registration began at 9:30 a.m. Wednesday in the lobby of the Eastland, headquarters hotel for the convention.

Dr. Alfred Brinkler, F.A.G.O., regional chairman, presiding at the opening session in the ballroom, greeted the guests and introduced Ben B. Wilson, chairman of the city council, who welcomed the visitors to "Vacationland." Robert K. Hale, state chairman for New Hampshire responded for the various chapters represented: Maine, New Hampshire, Vermont, which comprise the Northeastern region, and Connecticut, Massachusetts, Delaware, Indiana, Ohio, New York and New Brunswick, Canada.

The afternoon program presented Dr. Everett Titcomb, organist and choir director of St. John the Evangelist, Boston, and instructor in liturgical music at Boston University and the New England Conservatory. Dr. Titcomb's paper on "Plainsong in English" proved interesting and instructive, illustrated by the audience-choir which sang several chants under his direction.

Harriette S. Richardson, dean of the Vermont Chapter, gave a very pleasing recital on the fine Skinner organ in St. Luke's Cathedral. Her program ranged from Bach to Sowerby. Mrs. Richardson returns to Portland later as guest organist in the summer series of recitals on the famous Kotschmar organ in Portland's City Hall. The organ was presented to the City by Cyrus H. K. Curtis in memory of his teacher, Hermann Kotschmar, and the recitals are sponsored jointly by the Portland Chapter and municipal organ department, headed by John E. Fay, A.A.G.O., municipal organist.

On this organ, E. Power Biggs, noted concert, radio and recording artist, gave a superb recital Wednesday evening, playing with great skill, imagination and deep musical understanding. Mr. Biggs' program was pleasing alike to the professional musician and to the layman, and displayed the tremendous resources of the organ. Marshall F. Bryant, music critic, writing in the Portland Press Herald, said: "His recital was a rewarding experience. * * * He was ever the musician of deep perception, and imaginative in his interpretation, brilliant in playing skill and modestly free of mannerisms. It was an exemplary program from every point of view. It had an appeal to the lofty reaches of the mind, yet a heartening warmth in the interpretive ideas that constantly prevailed. * * * The audience was most enthusiastic and freely showed their pleasure. It was indeed a concert of exceptional merit."

The organists were invited for a social hour in the parlors of historic old Chestnut Street Methodist Church, founded 1795, and known as "the Home of Methodism in Maine." It is also the home of an old William Johnson organ built in 1856, modernized and rebuilt with a new console in 1941. Here, surrounded by tradition, the program literally turned the thoughts of the visitors from the "sublime" (the concert by Mr. Biggs) to the "ridiculous," a presentation, largely unheard of, "The Grasshopper," by Joseph Clokey, with the host chapter of Portland providing the cast. Needless to say, the first day of the convention ended on an hilarious tone!

Thursday morning, bright and early, a caravan of cars and busses took the con-

[Continued on page 6]

ventioners thirty miles to Bates College, Lewiston, where a recital on the chapel organ, an Estey, was played by Leonard Raver from St. John's Episcopal Church, New Rochelle, N. Y. Mr. Raver was assisted by two excellent young trumpeters, Starr Dupee and Albert Elwell, in Purcell's Voluntary in C major and Bach's "My Spirit Be Joyful," from Cantata 146.

Mr. Biggs proved his versatility when he appeared as lecturer in the Gannett room of Pettigrew Hall. This building is the new home of the music department of the college, headed by D. Robert Smith, A.A.G.O., who was general chairman of the convention. Mr. Biggs gave a delightful talk on the old organs played by the great masters such as Bach, Buxtehude, Sweelinck. Resuming their tour, the organists drove to Bath, where they experienced, many of them for the first time, a real old-fashioned Maine clam-bake. They dined in the open "in the rough," eating lobsters, clams, green corn and frankfurters, all steamed in seaweed.

Appetites satisfied, complexions ruddy (Maine's good sunshine!) the travelers returned through the famous Bowdoin Pines to the campus of Bowdoin, oldest college in Maine. Here in the chapel, typically English in style and architecture, they listened to a short recital on the Austin organ, played by Edward H. Prescott, A.A.G.O., of the University of Maine. Professor Tillotson then greeted the visitors in the new Gibson Memorial Music Hall. This beautiful building, both in design and equipment, is an ideal set-up for a music department and offered many interesting attractions. Both Professors Tillotson and Smith are to be congratulated on these new buildings.

The twenty-eight mile ride back to Portland along scenic Route 1 ended the tour in time for a brief rest before the evening recital, played by Mabel Zehner of Ashland, Ohio. It was Miss Zehner's twenty-third recital on the Kotschmar organ, as she has for sixteen years been a favorite artist of the summer series. She vacations at nearby Kennebunk and her appearance as guest artist during the summer is eagerly awaited. Miss Zehner possesses an amazing technique, is a brilliant performer. She is a master at program planning and runs the gamut from classic to ultra-modern, from vigorous and brilliant to the melodious and lovely, with an ease and nonchalance that is amazing to her listeners. She played compositions by Thiele, Zipoli, Bach, Franck, Boellmann, Dupré, ending with four lovely chorales by Pepping and "Harmonies du Soir" by Karg-Elert—a program of variety and contrast, most pleasing to her audience. "She was good!" And all that on the eve of a trip to Europe, for early the next morning she flew to join a party leaving to visit organs and music festivals on the continent.

Another social hour became the responsibility this time of the visitors. Leaflets distributed at registration time announced two premieres as convention highlights. The first, "The Grasshopper," made the host chapter members willingly doff their dignity for the entertainment of their guests. But the second turned the tables! Like lambs to the slaughter, the visitors were firmly led to chairs arranged in symphony format and commanded to play the toy instruments with appropriate music they found thereon. Their hosts of the Portland Chapter had a merry time, as,

guided by the social committee, the guest organists waded through a sight-reading performance of the Haydn "Kinder-Symphonie." Sans strings and winds, with a piano duet for real music, the toy instruments and their players furnished much amusement. Again a note of hilarity ended a full day.

The third day of the convention dawned bright and clear, and nine o'clock found a group of the conventioners in a business session. Reports ended, the usual "thank-yous" said, Dr. Brinkler introduced Francis Weinrich from the University of Vermont, who spoke on "The Instrumentalist Choirmaster." Since most organists are not singers, Mr. Weinrich made some pointed remarks suggesting remedies for such situations. His talk and the question box which followed presented simple solutions for the common problems in working with volunteer choirs. One solution offered by a Canadian organist for the familiar problem, "how to get more men for a balanced choir," sounded at the same time simple and dangerous. Noting excellent congregational singing in his church, he went to the laymen's association and "cockily" said, "See here, I want ten men for my choir by next Thursday's rehearsal. Get them for me or get a new director." He got sixteen and "they stayed," said he.

On this note of laughter, the session ended and the organists adjourned to the Cathedral of St. Luke for the semi-finals of the young artist contest. Screened from view, four students played, all very creditably. Richard Grant of South Portland, a recent graduate from Boston University, was the winner. Since Mr. Grant may be prevented from the finals by service duty, Donald Paige, a Vermont contestant, was chosen as alternate. A young 17-year-old organist from Massachusetts gave an amazing performance after only a year's study on the organ. Surely mature organists of today, worrying about vacations and sick leaves, may find some encouragement as they listen to these young students.

The deans' luncheon was served in the Eastland Hotel, where thirteen sat down to eat and chat. The deans, sub-deans and deans-elect were guests of the host chapter. Two afternoon sessions took the organists to City Hall, where an informal talk on contemporary English composers was given by Robert W. Manton, University of New Hampshire. He described contacts with and visits to the home and shrines of Vaughan Williams, Delius, Sir Arnold Bax and Gustav Holst, to mention a few.

Then came the last recital of the convention; the last, but certainly not the least, for Catharine Crozier, a favorite recitalist at A. G. O. conventions, was the artist. Seated at the console of the Kotschmar organ, she proved herself a true virtuoso, playing her long and varied program entirely from memory. She possesses a facile technique and ease in playing which, coupled with her musicianship and an unusual taste for color, make her playing most pleasing. Her program consisted of well-known favorites from d'Aquin, Buxtehude, Franck, interspersed with selections not so familiar from Greene, Wesley, Bingham and Langlois, with a Prelude and Fugue by Dupré as the finale.

The banquet at the headquarters hotel was well attended. Dr. Alfred Brink-

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CONTENTS:

A mighty Fortress is our God
All my heart this day rejoices
All ye Gentile lands, awaken
Dayspring of eternity
Dear Christians, one and all, rejoice
I cry to Thee, Lord Jesus Christ
If God Himself be for me
If thou but suffer God to guide thee
In Bethlehem's low stable
In peace and joy I now depart
In the midst of earthly life
Lift up your heads, ye mighty gates
Lord, do Thou restrain and halt
Lord Jesus Christ, my Life, my Light

Lord Jesus Christ, with us abide
Lord, keep us steadfast in Thy Word
Now that the day hath reached its close
O dearest Jesus, what law hast Thou broken
O Lord, look down from heaven
O Savior, rend the heavens wide
Open now thy gates of beauty
Praise be to Thee, Lord Jesus Christ
Quem pastores laudavere
Salvation unto us has come
Savior of the nations, come
Shepherds came, their praises bringing
Who knows when death may overtake me
Ye sons of men, in earnest
Yield, ye mountains, fall, ye hillocks

The distinguished German organist, Helmut Walcha, is the most recent among the many major figures in the contemporary organ scene to be represented in the Peters catalogue.

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ler, presiding, introduced the state chairmen—James Stearns, Vermont; Mrs. Pauline S. Bogh, Maine, and Robert K. Hale, New Hampshire. Dr. Brinkler gave a brief resume of the growth of the American Guild of Organists in the region. He has seen it grow from one member, himself, in 1905, as a part of the New England Chapter. On his way to take up his residence in Portland in 1905, he stopped in New York to take his examinations for the fellowship in May. That fall he was made a member of the executive board of the New England Chapter, with headquarters in Boston. He is today the only surviving member of that board. In 1914 he was instrumental in organizing the Maine Branch of the New England Chapter. Next came in succession the Maine Chapter and the Bangor Branch; a few years ago the Bangor Branch became the Bangor Chapter and necessitated the change from Maine Chapter to Portland, Maine, Chapter. There are rumors and activities suggesting the formation of two chapters in Northern Maine. But Dr. Brinkler's work was not done. In 1943, with the growth of the American Guild of Organists nationally, came the organization of regions, and of course, his efforts in behalf of the Guild were recognized when he was appointed Northeastern regional chairman, with Maine, New Hampshire and Vermont his "domain". Since then he has traveled extensively, seen the organization of several chapters and managed several conventions. At this point in his resume, Dr. Brinkler announced his retirement as regional chairman and introduced his successor, Robert K. Hale of New Hampshire. Mr. Hale, "scared" he announced, spoke briefly of his reluctant acceptance of

the position and requested the cooperation and assistance of all. He then concluded by proposing a rising vote of thanks and deep appreciation for Dr. Brinkler. It was a moment of sadness for some in the group, pupils of Dr. Brinkler who in the last few years have seen him gradually retire from his various activities, first his church work, then his teaching and now his Guild position. True, he has justly earned a rest, a chance to play, as he says; but his retirement brings a feeling of almost loneliness to those to whom he has been guide, teacher and friend so long and so well. Congratulations to him on a long and useful life!

A telegram to Dr. Brinkler came during the convention and is apropos at this point: "Heartiest greetings from the A.G.O. national administration. To those who with your distinguished leadership, arranged the superb series of programs; to the recitalists and speakers, and all other A.G.O. officials and members in convention assembled at Portland, July 7-9. Please accept our expression of deep appreciation of your long and honorable service as regional chairman, of which this is the climax. Cordially and fraternally, S. Lewis Elmer, national president."

"Good morning, children," in the style of Dr. Walter Damrosch, who introduced his radio programs thusly, was the beginning of Dr. Brinkler's remarks as he introduced the speaker of the evening, the Very Rev. Leopold Damrosch, genial dean of the cathedral, and, as he says, the non-musical member of the musical family whose name he bears. His talk, humorous at first as he told of his early life among his famous relatives, wrapped up (to quote one of the listeners) many a homely truth in a sugar-coated pill.

Dr. Damrosch seated, the convention ended, the guests still remained to chat, reluctant to leave what one member said, was "the finest convention he'd ever attended." For Dr. Brinkler, the prime mover and planner, with a crew of able committee chairmen who are to be congratulated also, it was his "Swan Song".

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THE DIAPASON

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THOMAS J. CRAWFORD IS KILLED IN WRECK

FAMOUS ONTARIO ORGANIST

Was a Church Musician for Sixty-five years—Assisted at Coronation of Edward VII—Past President of C.C.O.—Composer.

Thomas J. Crawford, Mus.D., F.R.C.O., F.T.C.L., noted Canadian organist and composer, died July 6 of injuries received in an automobile accident. Dr. Crawford had been a church organist for sixty-five years. He was president of the Canadian College of Organists in 1929 and 1930. He had assisted at the coronation of Edward VII in 1910 and his pupils included members of the royal family. At the time of his death Dr. Crawford was organist and choirmaster of St. Andrew's Presbyterian Church in Barrie, Ont.

Dr. Crawford was born in Barrhead, Scotland, in 1877. His first teacher was the blind organist H. Sandiford Turner, himself a pupil of Dr. Edward Hopkins. In 1894, still in his early teens, Dr. Crawford left for a course of study in Germany and became organist of All Saints', Leipzig, in September of that year. After being graduated with honors and being awarded the Helbig prize by the Leipzig Conservatory of Music Dr. Crawford went to London in April, 1898, and resumed his studies with Sir Frederick Bridge at Westminster Abbey.

After Dr. Crawford had been graduated as a Mus.B. and F.R.C.O., Sir Frederick retained him as a private assistant and for seven years he assisted in the daily services at the great church. In London he held the following posts: Holy Trinity, Eltham, 1898; St. Paul's, Cam-

THOMAS J. CRAWFORD



den Square, 1899, and St. Michael's, Chester Square, S.W. (a post once held by Sir Arthur Sullivan), from 1902 to 1922, when he left for Toronto on the invitation of the late Dr. Augustus Vogt and Canon Cody to become organist of St. Paul's Church. On the death of Alfred Jordan in 1932 Dr. Crawford moved to the Timothy Eaton Memorial Church. He was examiner, lecturer and teacher at the Toronto Conservatory of Music and devoted his spare time to his hobby of building model railway equipment.

Mrs. Crawford, who was with her husband at the time of the accident, was not injured seriously. Dr. Crawford is survived also by two sons, William and Thomas, and two daughters, Jane and Barbara.

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GREAT ORGAN

	Pipes
16' Quintaten	61
8' Principal	61
8' Bourdon	61
4' Principal	61
4' Rohr Flöte	61
2 3/4' Quint	61
2' Super Octave	61
Mixture (IV Rks.)	244
Cymbel (III Rks.)	183
Chimes (Antiphonal)	

SWELL ORGAN

16' Gedeckt	12
8' Viola Pomposa	73
8' Viola Celeste	73
8' Stopped Diapason	73
8' Erzähler	73
8' Erzähler Celeste (T.C.)	61
4' Prestant	73
4' Flute Harmonic	73
4' Fugara	73
Plein Jeu (IV-VI Rks.)	270
16' Bombarde	73
8' Trompette	73
8' English Horn	73
4' Clairon	73
Tremulant	

CHOIR ORGAN

8' Viole de Gambe	61
8' Viole Celeste (Console Prep.)	
8' Rohr Flöte	61
8' Dulciana	61
8' Unda Maris	61
4' Nachthorn	61
2 3/4' Nazard	61
2' Blockflöte	61
1-3/5' Tierce	61
8' Clarinet	61
Tremulant	

POSITIV ORGAN

8' Nason Flute	61
4' Koppel Flöte	61
2 3/4' Nasat	61
2' Italian Principal	61
1-3/5' Terz	61
1 1/5' Larigot	61

	Pipes
1' Sifflöte	61
Zimbel (III Rks.)	183
8' Cromorne	61

ANTIPHONAL ECHO ORGAN

8' Bourdon	61
8' Viole Celeste (II Rks.)	122
8' Cor di Nuit	61
8' Flute Celeste (II Rks.)	
(Console Preparation)	
4' Principal	61
Plein Jeu (III Rks.)	183
8' Trompette Harmonique	61
8' Vox Humana	61
Tremulant	
Chimes	

PEDAL ORGAN

16' Contre Basse	32
16' Bourdon	32
16' Antiphonal Pedal Bourdon	
(Console Preparation)	
16' Gemshorn	32
16' Quintaten (Great)	
16' Gedeckt (Swell)	
8' Principal	12
8' Gemshorn	12
8' Flute	12
4' Choral Bass	32
4' Gemshorn	12
4' Nachthorn	32
2' Blockflöte	32
Mixture (III Rks.)	96
32' Contra Fagotto	12
16' Bombarde	32
8' Trompette	12
4' Clairon	12
Chimes	

GREEN ORGAN

8' Open Diapason	54
8' Stopped Diapason	58
8' Dulciana	54
4' Principal	58
4' Flute	58
2' Fifteenth	58
Cornet (III Rks.)	174

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MIDWESTERN CONVENTION

Choral Music Sessions Intersperse
Recitals on Campus of the State
University—Noted Authorities Take Part.

Ideal weather, real hospitality and an excellently planned program combined to make the regional convention of the A.G.O. held June 22 to 24 in Champaign-Urbana, Ill., an outstanding success. The East Central Illinois Chapter was host and activities were centered on the beautiful campus of the state university in Urbana. Wisconsin, Michigan, Indiana and Illinois were represented by nearly 150 organists and choir directors. Headquarters were at the University Y.M.C.A., where there were exhibits of organs and musical publications.

The convention opened Wednesday afternoon with the reading of a letter from the retiring regional chairman, S. E. Gruenstein, who could not attend the meeting due to illness. Among those introduced were Mrs. George Anner, dean of the host chapter, and Paul Swarm, state chairman for Illinois, who cooperated with the chapter in planning the convention program.

The opening recital was played by Paul S. Pettinga of the university faculty in the auditorium. Mr. Pettinga gave a fine performance of works by Walther, Scarlatti, Bach, Gardner Read, Langlais and Franck. The group then went to Smith Music Hall for a choral workshop led by Cecile Coombs, supervisor of elementary music in the East St. Louis public schools. Miss Coombs spoke about children's vocal problems and she demonstrated with a group of boys and girls ranging in age from 7 to 13 years. Miss Coombs exhibited real skill in showing how to produce tone with unrehearsed children.

The evening was spent listening to a concert by the Walden String Quartet, which is in residence at the University of Illinois. Their program included the Boccherini Quartet in A, Mozart's Quartet in D and Beethoven's Quartet Op. 59, No. 3.

The Thursday morning session began with a choral workshop under the direction of Leo Sowerby, the distinguished composer of organ and choral music. Dr. Sowerby spent most of his time discussing the interpretation of some of his less difficult anthems. It was felt by those present that this was an unusual opportunity and that much had been gained from hearing the composer's remarks. After luncheon there was another lecture, this time by the musicologist Scott Goldthwaite of the University of Chicago.

His interesting subject was "Some Problems in Editions of Renaissance Choral Music."

A thoroughly enjoyable organ recital was played at 4 p.m. by Ray Berry, organist of the Fort Street Presbyterian Church in Detroit. This took place at the McKinley Presbyterian Church. Mr. Berry drew from the literature of Walond, Clerambault, Bach, Schroeder, Langlais, Lahmer, Whitlock and Karg-Elert. The delegates then went to the Illini Union for the convention banquet. Paul Swarm proved to be an entertaining toastmaster. He introduced the speaker of the evening, Dr. Lloyd Morey, retiring president of the University of Illinois. Dr. Morey was for many years a church organist and his comments were appreciated by those present.

In the evening Kathryn Loew, a member of the Chicago Chapter and organist of the Church of the Holy Spirit, Lake Forest, Ill., was heard playing the organ installed for the convention by the Wicks Company in Latzer Hall. Mrs. Loew gave an excellent performance, opening with numbers by Moreno and de Cabezón. She then played Bach's Prelude and Fugue in A and the Chorale Prelude "Dies sind die heiligen zehn Gebot," numbers by Brahms and Dupré, the Hindemith Sonata 3, Haines' "Slow Dance" and Messiaen's "Transports de Joie."

Friday morning was given over to a clinic session on choral problems. The "doctor" was Mack Evans, organist and choirmaster of the First Unitarian Church, Chicago, and authority on choral work. After lunch a "panel of experts" discussed questions which had been placed in a box by those in attendance.

The closing recital was played Friday afternoon by Oswald Ragatz of the University of Indiana faculty in the auditorium. His program was as follows: Concerto in C minor, Telemann; "Capriccio Cucu," Kerll; Three Chorale Preludes, Bach; "Soul of the Lake," Karg-Elert; "Divertissement," Vierne; Air with Variations, Sowerby; "Carillon," Myron Roberts; Toccata in D flat major, Jon- gen.

LUDWIG ALTMAN FEATURED AT CARMEL BACH FESTIVAL

Ludwig Altman was featured in a solo organ recital and in a concert with orchestra July 19 and 21 at the Bach festival in Carmel, Cal. On the earlier date Mr. Altman played a program of eight chorale preludes, the Dorian Toccata, Prelude and Fugue in A minor and the "Pedal Exercitium" of Bach, and Purcell's Ceremonial Music for organ, two trumpets and tympani. On July 21 Mr. Altman and the orchestra performed the Tenth Concerto of Handel; Adagio for organ and strings and the Sinfonia in D minor, Bach. Mr. Altman played a Rieger organ.

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LONG BEACH CONVENTION FEATURES UNUSUAL MUSIC

(Continued from page 1)

former in each case; but his colleagues "ad libbed" entertainingly and increasingly throughout the convention. At 11 a.m. Lloyd Holzgrafe of Long Beach, winner of the young organists contest, pupil of Clarence Mader, joined in recital with winner of the second place, Carolyn Pryor of Pasadena, pupil of David Craighead, showing themselves well worthy of their leadership among the younger generation.

After the deans luncheon a well-planned afternoon of information and pleasure contributed two speakers and a most charmingly appointed "fellowship tea". Dr. Orpha Ochse (pronounced Oxy) of Phoenix, Ariz., first woman to receive from Eastman a doctorate in music education, revealed results of recent scientific experiments toward improvement of music reading and memorizing. Her lecture stressed the fact that improvement in all techniques depends on the cognitive ability to group musical ideas, thus increasing speed in reading, playing and memorizing. One conclusion from laboratory experiments was unexpected, that fast practice at an early stage results not only in more rapid learning but in greater ultimate accuracy.

Robert Prichard, organist of the First Congregational Church of Los Angeles, ably weighed values of standard and contemporary literature on music. Among newer works he recommended for the organist's bookshelf were Howard Swan's "Music in the Southwest," 1952; Sumner, "The Organ," 1952; Loesser, "Men, Women and Pianos," 1954.

Tuesday closed with an outstanding recital in the First Methodist Church by Robert Noehren of the University of Michigan, which was marked by an astute sense of unity between the Romantic Skinner organ of 1926, the late Romantic compositions chosen by Mr. Noehren and appropriateness of registration and style of performance. Bach was played with simplicity, clarity, and unobtrusively terraced climax. Franck's "Grande Pièce Symphonique" was the *pièce de résistance*, given a truly authentic presentation, with registration and nuance exactly as heard played on French organs by the best exponents of Franck himself. Characteristic was the cool loveliness of single contrasted eight-foot stops, diapasons without upperwork, (the organ had but one small mixture) great rolling crescendos and startling dynamic changes, all with intense rhythmic drive. Brahms, with sensitive shading, and Reger, with piled up reed climaxes, were also well suited to this organ. Opaque as it was, in comparison with the morning's Baroque recital, music written for this kind of organ was heard at its best here. Except for a dazzling finale, Widor was less successful; and the organ lacked the contrasted ultra-pianissimos for Alain's "Hanging Gardens". However this furnished an excellent foil to Mulet's verve and resonant tonal masses which showed superbly the assets of the 1926 organ. Noehren's masterly presentation of the Romantic school, without sentimentality, yet so contrasted against the Baroque, made us aware of the purposeful all-over planning of the convention, in which the series of recitals set forth each period of organ excellence on carefully chosen instruments.

Wednesday morning Clarence Mader gave a fascinating, less serious "tour of some neglected Romantic composers," in which Italy was represented by Bossi, who died on shipboard returning home after a concert tour, according to the "Musical Chairs"; Spain, by Rutega; France, by Rousseau and one of the worthwhile but almost forgotten rhapsodies of Saint-Saëns; Germany, by part of the symphonic poem "Saul" by J. G. E. Stehle, similar to the Reubke sonata of the same period; Denmark, by Malling, who beautifully combines chorales with modality and quaint picturesqueness, as in "The Holy Night"; England, by Stanford, with whom we associate only anthems, but shown in the "Fantasia for All Saints" as solid, commanding composer for organ on a large scale. From the United States, Mr. Mader chose G. W. Chadwick, who lent dignity to American music in his day as composer and conductor, playing a very lovely reflection from Quebec, "In Tadaussac Church," modal and atmospheric; and a typical brilliant Toccata of J. H. Rogers. Mr. Mader's animated and sympathetic

treatment made of each number a pleasure.

At 11:00 and again at 2:00 Mr. Noehren shared with us his rich European background and detailed study of organs in Holland, where old organs have been more appreciated and retained than in Germany. Of special value was his summary of guiding principles in organ building. We then "set sail" over the cool blue waters of Long Beach Harbor, a delightfully refreshing interlude. It was appreciated that in this convention we were never wearied by attending too long to one kind of thing. The over-all plan was "variety within unity".

Wednesday evening was devoted to a tremendous undertaking, a dramatic oratorio rarely heard due to the magnitude of its requirements, "The Beatitudes," by Franck. It was presented in the First Congregational Church by courageous and musicianly Dr. Robert Magin, organist-choirmaster, with antiphonal choirs and antiphonal organs. The mixed chorus of "terrestrial multitude" was in the high choirloft surrounding a large Johnson 1914 organ, soon to be replaced by a four-manual Möller. In the rear balcony was a harp and "Double Artiste," by courtesy of Möller, with the "celestial choir" of men and boys, including a male navy chorus from the U.S.S. Pittsburgh, and a double quartet of soloists. The "Voice of Christ" from the rear sang each Beatitude, with commentaries from narrator, soloists, antiphonal choirs, all under the commanding Dickinsonian sweep of Dr. Magin at the large organ, across the partially darkened well-packed house.

Action of dramatic dialogue passed before us on the platform below the choirloft, when the "Angel of Death" separated mother and child, husband and wife—"those that mourn." All soloists were good, but the boy soprano Michael Cook was amazingly poignant in Franck's difficult music. If the demonic Satan was a bit theatrical, it must be remembered that Franck wrote in the heyday of French opera, and Mephistophelian drama was all about him. The entire production showed thorough musical training, and excellent co-ordination of lights, action and music, combined to make great spiritual and artistic impact.

The closing sessions of Thursday were more lighthearted. Our Canadian friend, William Hawke, pupil of Farnam, instructor at Wellesley and Evergreen church music conferences, interspersed his spirited remarks on service playing with many a laugh, putting all in good humor. For the final recital we returned to Immanuel Baptist Church to enjoy again the 1954 Aeolian-Skinner which served ideally for the Baroque program and proved equally satisfying for Romantic and contemporary music. Exposed pipework high in the front of this modern church makes interesting decorative design. A word of gratitude is due to the minister of the church, the Rev. Merrill Jensen, an organist, active member of A.G.O., program chairman for the convention, co-designer of this organ and ardent advocate of the best in church music. Problems of organists would shrink rapidly with more such ministers in pulpits.

Here David Craighead, organist of Occidental College, played an exhilarating program of contemporary music, "emerging from the Romantic by gentle stages". Again we heard not the "big names" so familiar in today's music but less known, perhaps equally deserving contemporaries. Gardner Read's three Preludes on "white spirituals" were charming, whether gay and sparkling or smoothly modal and somber, less dissonant than many of his writings. From England came Herbert Howell's atmospheric "Psalm 2". At the opposite pole was a sonata by American Robert Russell Bennett, a name associated with orchestral scoring for light opera. This 1928 composition shows *rapprochement* between popular and serious music, each affecting the other. Never profound, in less clever hands than Craighead's it might descend to a series of stunts. But he "sold it" to us as mastercraftsmanship utilizing new rhythmic devices and "orchestrations". Support given by Holland to its composers is shown by free government publication of the next number, the 1947 "Partita on the Eighth Psalm" by Van der Horst, leading Dutch composer and conductor. From France came a Prelude from the 1955 Twelve Pieces for Organ by Litaize, blind pupil of Marchal, simple

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Boat Trip on Lake

Duluth, Minn., was the scene of a regional A.G.O. convention June 28, 29 and 30. The region comprised Iowa, Missouri, North Dakota, South Dakota and Minnesota. It was the first time an A.G.O. convention had been held in the beautiful, cool Arrowhead country of northern Minnesota.

The program was notable for its array of distinguished recitalists among whom were Claire Coci, well-known concert organist of New York City; Edwin Arthur Kraft, Mus. D., of Trinity Cathedral, Cleveland; Frederick L. Marriott of Detroit; Earl Barr of St. Paul's Evangelical and Reformed Church, St. Paul, Minn., and Russell Saunders of Drake University, Des Moines.

Although the convention was officially opened Tuesday morning, a pre-convention recital was played by Mr. Barr Monday evening at the First Methodist Church. In Mr. Barr's playing, a standard of excellence was established which, according to general opinion, was maintained throughout the convention lectures and recitals. In the following program he displayed not only clarity and brilliance, but also an understanding of and an ability to project the mood and style of the various compositions: Prelude and Fugue in D major, Bach; Largo, Veracini; Three Pieces for a Musical Clock, Haydn; "Chant de Paix," Langlais; "Epilogue" on a Theme of Frescobaldi (for pedal solo), Langlais; Sonata on the Ninety-Fourth Psalm, Reubke.

The Hotel Duluth was headquarters for the convention and it was there that the introductory messages of welcome were brought by Mrs. Louis Dworshak, dean of the Arrowhead Chapter, and Donald Andrews, chairman of the convention committee, on Tuesday morning. After this the guests listened to the student competition, which was held in the First Presbyterian Church. A panel of judges included Ray Berry, of Detroit, Howard Kelsey of St. Louis and Mr. Marriott. Roger Nyquist of Augustana College, Rock Island, Ill., was winner of the contest.

Tuesday afternoon Jack Fisher of St. Clement's Memorial Episcopal Church, St. Paul, gave a thoughtful lecture on the subject of "Quest for Quality," in which he spoke of the needs for establishing higher standards in church music, maintaining such standards in choir and organ work and cultivating the interest and co-operation of congregations in the music program. Later in the afternoon Nathan Jones of Drake University conducted a choral literature workshop. Mr. Jones presented a group of new anthems which he had selected for various types of choirs and for use in various types of services. He was assisted by Mrs. Jones, also an organist.

Convention guests moved to the Pilgrim Congregational Church in the evening to hear a recital by Dr. Kraft, who played with his usual verve, intensity and technical facility, which characteristics gave life and color to the music. The program consisted of: Prelude and Fugue in G minor (the "Great"), Bach; Finale, Second Symphony, Barnes; Scherzo, Dethier; "Legend," Thatcher; Symphonic Fantasy on "St. Patrick's Breastplate," Clokey; Largo, Veracini; Passacaglia from "Jubilee Suite," Van Hulse, and "Sunshine Toccata," Swinnen. After the recital an informal reception was held for Dr. and Mrs. Kraft at the Hotel Duluth.

Wednesday morning's activities began with a recital by Mr. Saunders, which was played on the organ of the First Methodist Church. His program consisted of works of seventeenth century composers, Couperin, Pachelbel, De Grigny and Buxtehude; and also, Chorale in A minor, Franck; Three Chorale Preludes, Walcha, and Toccata, Adagio and Fugue in C major, Bach. The music was thoroughly satisfying and was played with freshness and vitality by Mr. Saunders.

Howard Kelsey gave an inspirational lecture on "Organ Technique Today" in

which he urged organists to keep their technique from slipping by exerting more effort and giving more time to regular, disciplined practice. "Music in Religious Education" was the theme of a talk by Dr. Evelyn Hohf of Yankton College, Yankton, S. D. Dr. Hohf described how standards of church music, previously discussed in Mr. Fisher's lecture, can be raised even in the first years of church school singing so that children may learn and enjoy songs of real musical worth and dignity.

The same afternoon, convention guests listened to an interesting and instructive lecture by Mr. Marriott on carillons, after which most of them took a two-hour boat trip around the Duluth-Superior harbor. All agreed that this was a restful, refreshing and beautiful trip made all the more pleasant by clear, cloudless weather.

A good number of townspeople augmented the crowd of organists who attended Miss Coci's recital at Pilgrim Church Wednesday evening. Miss Coci's playing was extremely colorful and the audience enjoyed her brilliant technique. The program was as follows: Prelude and Fugue in A minor, Bach; Chorale, "When Jesus Stood beneath the Cross," Reger; Introduction and Passacaglia in D minor, Reger; "Pageant," Sowerby; "Fileuse," Dupré; "Variations sur un Noël," Dupré, and Sonata on the Ninety-Fourth Psalm, Reubke. A reception for Miss Coci was held at the hotel. Several members of the faculty of the University of Minnesota, Duluth Branch, provided light entertainment during the reception.

On Thursday, the last day of the convention, Ray Berry, of the Fort Street Presbyterian Church, Detroit, gave a serious and worthwhile lecture on "The Impact of Architecture and Acoustics on Music in Worship." Mr. Berry recommended, among other things, that every organist make it his business to study the fundamentals of acoustics and thus be qualified to help in the drawing up of plans for organ or church, should that opportunity arise.

The final session was held at the Pilgrim Church. Alec Wyton, organist and choirmaster of the Cathedral of St. John the Divine, New York City, gave a most interesting talk on "The Challenge of a Boy Choir." Mr. Wyton described the characteristics of boys' voices and enumerated the various advantages of training a boys' choir. He also answered questions from the group pertaining to his work at St. John's.

Mr. Marriott then played an excellent recital of very enjoyable music. His selections were: Fantasia and Fugue in A minor, Bach; Chorale Preludes, "Praise to the Lord" and "Dearest Jesus, at Thy Word," Bach; "I Will Sing My Maker's Praise," Doles; Pastorale, Zipoli; Chorale in B minor, Franck; "Tumult in the Praetorium," da Malingreau; Fantasia on a Sarum Plainsong, Marriott; "Praise Be to God," Van Hulse; "Toccata Festiva," Purvis.

A feature of the convention not heretofore mentioned, but nonetheless appreciated, was a group of demonstration recitals on various electronic organs. Porter Heaps played a fine program on the Hammond organ; Jerry Gerard demonstrated the Baldwin; Wally Behnke played on the Connsonata instrument.

Those who were able to stay long enough attended a delightful banquet Thursday evening at the Duluth Hotel. The Rev. William D. Halfaker, pastor of the Pilgrim Church, officiated as master of ceremonies, and Professor Henry Ehlers of the department of philosophy at the University of Minnesota, Duluth Branch, gave a thoughtful talk on "Artistic Expression in the Twentieth Century."

LOIS M. STURGEON.

WILLY BURKHARD, COMPOSER, DIES SUDDENLY IN ZURICH

Willy Burkhard, the Swiss composer, died June 18 in Zurich after a short illness. He was the composer of the oratorio "Das Gesicht Jesajas" and other large choral and orchestral works. Mr. Burkhard was born April 7, 1900, in Leubringen bei Biel. He studied in Bern, Leipzig, Munich and Paris.

THE BETA CHAPTER of Pi Nu Epsilon, located at Drexel Institute of Technology, Philadelphia, has announced an annual competition for composers of choral music. Composers who plan to enter this year's competition should submit manuscripts by Sept. 1.

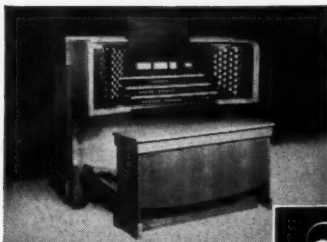
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Oldest Chapter in America Invites All Guild Members To Philadelphia Conclave

All Guild members are cordially invited to attend the national midwinter conclave to be held in Philadelphia Dec. 27, 28 and 29. Some time ago the midwinter session was a meeting for deans and regents of chapters throughout the country, but in recent years it has become a meeting for the general membership of the Guild. We are looking forward to a record attendance.

The headquarters of the conclave will be the Sylvania Hotel. The Pennsylvania Chapter, the oldest chapter in the country, will be host for the occasion. Many interesting and eminently worthwhile events are being planned for your instruction and enjoyment.

Plan now to make your post-Christmas pilgrimage to the "City of Churches". You will be amply rewarded by the hospitality, congeniality and abundance of musical inspiration you will find there.

THE PENNSYLVANIA CHAPTER.

Wheeling Chapter Sponsors Oratorio.

The Wheeling W. Va. Chapter sponsored a presentation of Mendelssohn's "Elijah" June 5 in the beautiful outdoor amphitheatre at Oglebay Park. The chorus of 400 voices was made up of members of choirs of thirty-eight churches and two high schools in the Ohio Valley area. Henry Mazer, talented young conductor of the Wheeling Symphony Orchestra, rehearsed the massed chorus. The Wheeling Symphony Orchestra played the accompaniment. Outstanding young soloists from all sections of the country interpreted the solo parts as follows: Bass, William Jones of New York City; soprano, Virginia L. Babikian of Houston; contralto, Patricia Berlin of Pittsburgh; tenor, Andrea Velis of Pittsburgh. This was the first presentation of its kind in nearly twenty years in this area and the Wheeling Chapter feels very proud to have brought such a fine musical offering to the people of the Ohio Valley. It proved to be a fitting and successful opening for the outdoor season at Oglebay Park.

The annual dinner meeting of the Wheeling Chapter was held June 25 at the Oglebay Park Restaurant. A large number of members and guests attended. There was a social period under the direction of Mrs. Pauline Stitt and the dean, the Rev. W. Carroll Thorn, presided at a business session.

RUTH R. HELFRICH, Registrar.

June Isn't Too Late.

Is June too late in the season to book a choir or an outstanding artist? We thought so until 1,200 people assembled in the Pine Street Methodist Church of Williamsport, Pa., to hear the St. Olaf Choir, of Northfield, Minn., conducted by Olaf C. Christiansen. Sponsored by our Williamsport Chapter, assisted by senior choirs of Williamsport and area churches, the concert proved to be one of the outstanding successes of the year. The audience was enthralled with the artistry of the sixty-voice group.

MRS. EUGENE D. WINNER.

Ohio Valley Regional Convention.

Final program plans have been made for the Ohio Valley regional convention, to take place in Louisville, Ky., on Monday, Tuesday and Wednesday, Oct. 17, 18 and 19. Headquarters will be the Kentucky Hotel, which will be the site of most lectures and exhibits. The program committee has strived for a varied program, featuring young organists, authoritative lecturers and opportunities to visit examples of a number of organ builders.

Recitalists will include Klaus Speer, playing Bach's "Clavierübung, Part 3"; Wilma Hoyle Jensen, playing a contemporary American program, Joseph Miranda of Oberlin and George William Volkel of All Angels Church, New York, well-known for his work as official organist at Chautauqua, N. Y., and on the "Telephone Hour".

Monday evening will be given over to a choral program by the Collegium Musicum Chorus, a small mixed group under the direction of Robert Crone. The works to be heard include the seldom-performed Bach Cantata No. 51, "Praise God in Every Nation," for strings, solo trumpet and solo soprano; the Goetz "Psalm 137," and the Mozart Requiem in D minor. The group will be accompanied by strings, woodwind, brass, tympani and organ from the ranks of the Louisville Philharmonic Orchestra players.

Additional choral programs on succeeding days include a chant demonstration by the Schola of St. Meinrad Abbey (Benedictine) under Fr. Rudolph, the Du Pont Manual High School Chorus under Katherine Higgins and the Baptist Seminary Choir under Dr. Forrest Heeren. The closing service will be sung by the choirs of St. Francis', St. Marks', and Christ Church Cathedral, with the Very Rev. John T. Crane, dean of the Indianapolis Cathedral, as preacher.

In the lecture field, Cantor Morris Pernick of Adeth Jeshurun Temple will talk on Jewish music; Dr. Gerhard Herz, musicologist of the University of Louisville, will give a lecture on "The Organ Mass and Chorale Prelude" with recorded examples; Willis Becket, chorus master of the Cincinnati May Festival will conduct a choir clinic, and Robert Noehren of the University of Michigan will discuss organ design with visual examples. An added attraction will be the illustrated lecture by Isa McIlwraith (University of Chattanooga) who with her husband, Dr. Arthur Plettner, made many interesting slides during a recent visit to Germany.

The Louisville Chapter knows you will enjoy the fellowship of the "Gateway City". Many no doubt are familiar with the term "Southern Hospitality". It begins right here, south of the Ohio River, and we guarantee as good a brand as one will find anywhere in the South.

ROBERT CRONE, Program Chairman.

WESTERN PENNSYLVANIA CHAPTER.—The Western Pennsylvania Chapter met for dinner Monday, June 27, at the Pleasant Hills Community Church with David Kidder as host organist. After dinner Dean Hollister introduced Mrs. Kathleen Crump, music supervisor of West Jefferson and director of youth choirs at the Pleasant Hills Church. The enrollment of 322 in the choir school

Charlotte Garden Plays in Ridgewood.

The Northern New Jersey Chapter sponsored Dr. Charlotte Garden, F.A.G.O., in an organ recital in connection with the installation of officers May 22 in the West Side Presbyterian Church, Ridgewood. The Rev. George Litch Knight was host.

As a tribute to Dr. Clarence Dickinson, Dr. Garden's recital was augmented by the brass and timpani sections of the Plainfield Symphony Orchestra. Her program included "Joy of the Redeemed," by Dr. Dickinson; "King Ever Glorious," Karg-Elert; "Poeme Heroique," Dupré, and Fantasy on "Wareham," by Searle Wright. The West Side Presbyterian junior girls' choir sang "Sanctus" from Martin Luther's Mass, arranged by Dickinson. The junior high handbell choir performed "Hark, the Vesper Hymn," arranged by Doris Watson. The chancel choir sang "Praise," by Rowley. A reception was held after the service.

The officers who were installed were: Dean, Richard Kerr; sub-dean, Mrs. Viola Julander; treasurer, Joseph Bishop; secretary, Miss Anne Vonk; registrar, Miss Henrietta Beekman; assistant registrar, Mrs. Joseph Granville; librarians, John Rose and John Halliday; auditors, Donald Bond and Mrs. Winifred Hawkins; directors (for three years), Arthur Hatch and Mrs. Esther Tanis. The Rev. William C. Harvey, rector of St. Luke's Episcopal Church, Paterson, will act as chaplain.

The chapter concluded the season's activities with a dinner and evening of entertainment June 7 in the Franklin Presbyterian Church, Franklin, N. J.

CONSTANCE A. BULL.

starts with the fourth grade. At least one parent of the child must be a member of the Church. Each fourth grader receives an individual invitation to join a choir. This youngest choir sings the church school worship service about seven times a year and the regular church service the last Sunday of the year after public school is out. They then graduate to boy and girl choirs for fifth, sixth and seventh grades. The Westminster Choir, which later sang for our program, is composed of tenth, eleventh and twelfth grades. . . . David Kidder, minister of music at the church, played excerpts from Bach, Mendelssohn and Brahms. We all joined in singing the hymn "Come, Christians, Join and Sing" as the high school choir processed to the chancel. After an invocation by Dr. Paul Hudson and the Lord's Prayer chant, the choir sang "The King's Highway," by Williams, "My Shepherd Will Supply My Need," as arranged by Thompson, and the "Recessional," by DeKoven. . . . Dean Hollister then installed the new officers of the chapter. Dr. Paul Hudson, minister of the church, welcomed the members in the social room after the service. He told us the motivating idea behind their successful choir system is to instill a philosophy of religion. David Kidder, M.S.M., introduced his newly-formed English handbell choir. A pleasing and interesting program of four numbers was given. A coffee social hour concluded the evening's program. . . . The Western Pennsylvania Chapter met for dinner at the Church of the Ascension, Pittsburgh, May 23, with the organist-choir-master, Reuel Lahmer as host. In conducting the business meeting Dean Horace Hollister thanked Mrs. Mary Fritz and Cyrus Halperin for the very successful membership campaign. The chapter's good wishes were extended to Mr. Halperin as he leaves for his new position in Washington, D.C. Nan Neugebauer reported her trip to Springfield, Mass., to give a recital for the annual meeting of the Massachusetts Congregational Conference and the program at the American International College there. . . . The regular business was the election of

Bills To Be Mailed

Since the fiscal year of the Guild now begins Oct. 1, the treasurers of all chapters and branches are asked to mail bills for annual dues (\$5.00) in September.

The new pink membership cards are now being mailed to chapters and branches. If any lists of officers for 1955-56 have not been sent to national headquarters this should be attended to at once in order that the membership cards can be mailed to the correct addresses.

JOHN HOLLER,
National Treasurer.

Regional Conventions

Following is the list of dates and places for the 1955 regional conventions not yet held:

Oct. 10-12—Providence, R. I.
Oct. 17-19—Louisville, Ky.

It should be borne in mind that attendance at these conventions is not limited to members of the particular region. Anyone, from far to near, is welcome to attend.

SETH BINGHAM,
National Convention Chairman.

officers, the results of which were: Dean, Nan Neugebauer; sub-dean, Dr. James Evans; secretary, Hazel Meagley; treasurer, Lester Carver; registrar, Ann Lynn Young. Directors elected to serve for three years on the executive board were David Kidder, Donald Wilkins and William Caruso. The program was in charge of G. Logan McIlwraith and consisted of the finals in the young organist's competition sponsored by our chapter. The judges were Franklin Wilkins, H. Alan Floyd and Reuel Lahmer. The winner was Andrea Toth, who received from the chapter a prize of \$100 and \$25 towards expenses to represent our chapter in the contest at the regional convention. The chapter traveled by chartered bus and private cars to Butler April 25. Song sheets and a pitch pipe brought by James Cannon from Wagner-Bund provided entertainment on the bus. At the Methodist Church in Butler a hearty and filling dinner awaited the hungry seventy-two members. Most appropriate to the weather, Lillian Hane had made for us miniature colored umbrellas with our names across them. At the business meeting Dean Hollister read an appreciation letter from Marilyn Mason. We all left the Methodist Church for St. Mark's Lutheran and a recital by Russell Wichmann, head of the music department of Pennsylvania College for Women, organist-director at the Shadyside Presbyterian Church and a former dean of our chapter. Excellent program building was exemplified in the recital, which opened with Handel's Concerto and the two Ritornelles of Rameau and the Largo from Corelli's Ninth Concerto for Violin.—ANN LYNN YOUNG.

ROCHESTER, N. Y., CHAPTER.—The Rochester Chapter ended the season with a business meeting and a dinner at the University Club May 27. The following officers were elected: Harry Watts, dean; Clair Van Ausdall, sub-dean; Dr. Karl V. Gilbert, secretary; Charles Wilson, treasurer; Mrs. James Kitchen, registrar; J. Trevor Garney, librarian. Also elected to serve on the executive committee were Dr. Richard Warner, Mrs. Rolland Canfield, Gerald Vogt, Mrs. John M. Steensma, Donald White and Miss Ruth Palmer Sullivan. After the business meeting Giles Hobin told us about his work as director of music at Colgate Divinity School. Mr. Hobin succeeded Professor Gustave Lehman. We also enjoyed a fine film called "Capturing the Wind," produced by the Wicks Organ Company.—TENA STEENSMAN, Registrar.

News of the American Guild of Organists—Continued

A.G.O. MEMBERS FROM FAR-WESTERN STATES GATHER FOR CONVENTION IN LONG BEACH, CAL.



NIAGARA FALLS CHAPTER—The annual dinner meeting and election of officers of the Niagara Falls, N. Y., Chapter was held May 10 in the Bacon Memorial Presbyterian Church. Mrs. J. Frederick Neff, dean, presided and the following officers were elected: Mrs. J. Frederick Neff, dean; J. Earl McCormick, sub-dean; Miss Elsa Vorwerk, secretary; Mrs. Harry T. Smith, treasurer; and Mrs. Aline B. Wayland, director for three years. Other directors include Carl F. Heywang and H. Proctor Martin. A new member, Miss Janet Fowler, was introduced. Squire Haskin, organist-choirmaster of the First Presbyterian Church, Buffalo, gave a program on his harpsichord, which was transported from Buffalo for the occasion. The program, which he supplemented with a talk about the instrument, included compositions by Scarlatti, Couperin and Handel. Mrs. C. E. Cross was dinner chairman, and the program was arranged by Mrs. J. Earl McCormick. . . . The Niagara Falls Chapter met at St. Paul's Methodist Church April 25. In the absence of the dean, Mrs. J. Frederick Neff, the meeting was conducted by Mrs. Aline B. Wayland, sub-dean, who had been appointed to fill a vacancy caused by the removal from the city of Mrs. Robert Sawyer. These new members were introduced: William Tortolano, Mrs. Ella Armstrong and Mrs. Carl Mabon. Mrs. A. Donald McKenzie was reinstated as a member. After the business session a program of organ music was played by members: Mrs. F. J. Schweitzer, improvisation-Adagio in D flat, Liszt; Gordon Struble, "Toccata per l'Elevazione," Frescobaldi, and Prelude in C minor, Bach; E. Eugene Maupin, Fantasia in Echo Style, Sweelinck; H. Proctor Martin, A.A.G.O., "Landscape in Mist," Karg-Elert, and "Traverde," Liszt. Mr. Martin was chairman of the program, after which refreshments were served, with Mrs. Ray Turver and Mrs. Schweitzer presiding.—ELSA VORWERK.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter met May 9 at the Kingston Presbyterian Church to hear a talk given by the Rev. Douglas Peterson, sub-dean of the chapter. Mr. Peterson provided a typewritten list of pieces which he felt were suitable for the church service. Mr. Peterson and Mrs. Lloyd George then demonstrated many of the pieces on the newly rebuilt organ at the Kingston Church, where Miss Marion E. Wallace has been the organist and choir director for many years. Mr. Carl Roth, chairman of the nominating committee, presented the slate of officers for the coming year. The following were elected: Dean, Marion E. Wallace; sub-dean, Zlata Tuhy; secretary, Mrs. William R. Blackman; treasurer, Carl F. Roth; registrar, Mamie R. Bare; publicity, Walter Rickert; chaplain, the Rev. Burke Rivers; auditors, Henry Johnson and Mrs. Willard Merriman; executive committee, Clifford Balshaw, Dorothy Turner, Mrs. Peter Broadt, Ralph Paul, Robert Dudeck, Mrs. Lloyd George. Miss Wallace presided. Refreshments were served by the committee, Mrs. Alan Bare, Mrs. George Youhon and Carl Roth.—MRS. WILLIAM R. BLACKMAN.

ELMIRA CHAPTER—The Elmira, N. Y., Chapter sponsored its sixth annual junior choir festival at the Park Church May 8. Sixteen choirs, comprised of 260 children, participated under the direction of Mrs. Merle R. Dawson, with R. Walton Jamerson, Jr., as organist and Mrs. Ruth Christian Welch, violinist. The Rev. John Stearns, pastor of the host church, gave the invocation, evening prayer, offertory prayer and benediction, and the Rev. Augustus N. Peckham, pastor of the Horseheads Methodist Church, gave the Scripture reading and spoke on the topic "Make a Joyful Sound unto the Lord." Anthems sung were: "Lift Thine Eyes," Mendelssohn; "Praise We the Lord," Bortniansky; "Lovely Appearance," Gounod, with Robert Sutton as soloist; and "Ye Watchers and Ye Holy Ones." The organ preludes were "Gaudemus," by Titchcomb, and Pastorale, by Whitlock; the offertory violin solo "Romance," by Rubin-

stein, and the postlude Allegro Maestoso from Mendelssohn's Second Sonata. . . . The annual banquet and election of officers was held at the Franklin Street Presbyterian Church May 10. Elected were: William H. Morvan, dean; R. Walton Jamerson, Jr., B.A., M.M., sub-dean; Harold W. Peck, treasurer; L. Kenneth Mosher, secretary. Mrs. Mary Forte and the Rev. Augustus N. Peckham, chaplain, led in a ceremony of recognition of the twelve new members received by the chapter during her term as dean. The members voted to send Mr. Morvan to the regional convention.—L. KENNETH MOSHER, Secretary.

DISTRICT OF COLUMBIA CHAPTER—The District of Columbia Chapter held its final meeting of the season June 6 at the Wesley Methodist Church, with its organist, Temple Dunn, as host. It was preceded by a picnic supper. Mrs. Bernice Yingling who operates a placement bureau for church musicians was the speaker of the evening and gave out many interesting and helpful facts concerning her place in providing music for worship. At the conclusion of her lecture a panel discussion was moderated by Dr. Westerveldt Romaine, with the dean, Lyman McCrary, Katherine Fowler and Mrs. Mildred Gleeson as members of the panel. One interesting feature was a "sample interview" between Mrs. Yingling and Miss Fowler. An open discussion followed. Names of two applicants for membership were presented, and a transfer of a member from the New York Chapter was announced. We were glad to know that five of our members would be taking the A.G.O. examinations in June and that one of our younger members, Miss Jane Malone, would be playing a recital at the Calvary Methodist Church.—EFFIE A. COLLAMORE, Acting Registrar.

SUFFOLK BRANCH—The June meeting of the Suffolk Branch of the Long Island Chapter was held in the Baptist Church, Port Jefferson, N. Y., June 19. The Rev. David Evans, pastor of the church, played an organ recital. Mr. Evans' technique was excellent and the tone colors were exceptionally fine. He is now working for the degree of master of sacred music at Union Theological Seminary. He is a graduate of Nebraska Wesleyan University. He studied also at the Eastman School of Music. After the recital Miss Dolores Smith, one of our members, who attended a seminar of musicology at U.C.L.A. last summer, gave an interesting description of her travel and the course. There followed a brief business meeting with election of officers as follows: Regent, Mrs. Catherine Margeson, Stony Brook, N. Y.; secretary, Mrs. Harry Kirkup, Brightwaters, N. Y.; treasurer, Mrs. G. LeRoy Heinz, East Setauket, N. Y.—HAZEL LEE KIRKUP.

WESTCHESTER COUNTY CHAPTER—The annual dinner meeting of the Westchester County Chapter was held May 24 at the Village Church in Bronxville, N.Y. The dinner was arranged by Miss Doris Voester, organist and choir director of the Village Church, assisted by Mrs. Robert Kuwahara, Mrs. Myrtha Licht, and Mrs. Hilda Bennett. The nominating committee, Dr. Henry Seibert chairman, presented the following list of officers: Dean, Mrs. Alinda B. Couper; sub-dean, Bruce Angell; secretary, Mrs. Dorothy Flexner; treasurer, Frank S. Adams. An interesting program was given, with carols by a bell ringers' group under the direction of Miss Doris Voester and two groups of English and French madrigals sung by Mr. and Mrs. Howard Marsh, Mr. and Mrs. Warren Goodell, Miss Jean Kunze, Frank Medrick and Mrs. Couper. Miss Virginia Sherwood, guest soloist, played Sonata 3 by Locatelli and Aria for Flute, by Bach.—ALINDA B. COUPER, Dean.

ALLEGHENY CHAPTER—Sixteen members and one guest attended the annual banquet of the Allegheny Chapter which was held July 6 at the Castle restaurant between Olean and Allegheny, N. Y. Mrs. Florence O'Donnell and Mrs. Clarence Norton of Allegheny composed the committee on arrangements. Mrs. O'Donnell is organist and di-

rector of the First Presbyterian Church in Allegheny, and Mrs. Norton is organist and director of the First Methodist Church. After the banquet Dean Edward B. Vreeland, Jr., of Salamanca, conducted the business meeting, which included the election of officers. It was the unanimous choice of the nominating committee, of which Mrs. O'Donnell was the chairman, that all officers should be submitted for re-election next year. These include: Mr. Vreeland as dean; Miss Harriet E. Lange of Olean as sub-dean; J. Edgar Pelton of Olean, secretary-treasurer, and Philip F. Smith of Salamanca, registrar-librarian and DIAPASON correspondent. . . . The balance of the evening was spent in playing musical games prepared by our committee and prizes were won by Mr. Chester E. Klee, Miss Lange and Mr. Smith. Before adjourning for the summer recess, Dean Vreeland announced that the annual Guild service would be held in September at the Olean St. Stephen's Episcopal Church and would be conducted by the rector, the Very Rev. Edward C. Rorke, who is the Allegheny Chapter's chaplain. Arrangements for this service, the date to be announced later, are in charge of the host organist, Miss Lange, and Mrs. Walter A. Luck, choir director of the Olean First Baptist Church.—PHILIP F. SMITH.

CENTRAL PENNSYLVANIA CHAPTER—The Central Pennsylvania Chapter met May 31 at Temple Beth Israel, Altoona. The rabbi gave a very interesting lecture about Jewish music. He first told the difference between the Orthodox and Reformed Jewish congregations. This congregation, being Reformed, has an organ and a choir. The music of the Friday evening and Saturday morning services was sung by the choir, assisted by Harry Hitchen, dean, at the organ. Lastly, the music of the feast seasons was sung. Several members then played the two-manual Austin organ. A short business meeting closed the evening.

NORTHERN VALLEY CHAPTER—The Northern Valley Chapter of New Jersey held the May meeting at the Christian Reformed Church, Englewood. Our host was Earle Goodwin, organist and choirmaster of that church, who gave a recital. Election of officers for the coming year was held and refreshments were served in the church parlors.—FRANCES T. SCHACHT, Secretary.

BUFFALO CHAPTER—The annual meeting was held May 23 at the Kenmore Methodist Church. Dean Roy W. Clare presided. He presented to Gilbert W. Corbin, treasurer, a Guild pin for faithful service to the chapter. Officers elected are: Dean, Hans Vigeland; sub-dean, August Martin; secretary, Edna L. Springborn; treasurer, Gilbert W. Corbin; registrar, Raymond Glover; librarian, Manoa Dunn; chaplain, the Rev. Donald V. Roberts; auditors, Dr. Nathan Ehrenreich, Cyril Hington; executive committee, Squire Haskin, Reed Jerome, Cecil A. Walker. After the meeting, a sacred concert was given by the motet choir of the Kenmore Methodist Church, Vernon D. Christman, M.M., A.A.G.O., organist and director.

HARRISBURG, PA., CHAPTER—The final meeting of the Harrisburg Chapter was in the form of a dinner at the Country House on the Carlisle Pike. After dinner the sub-dean, Mrs. David Pretz, led the members in group singing. The Rev. Herman Stuempfle, pastor of Christ Lutheran Church, Gettysburg, spoke on church music. A moment of silence was observed in memory of two members who died in the last year. They were J. H. Roshon and Mrs. Machan Brightbill. . . . The humorous element was supplied by Miss Laura E. Garman, Mrs. John R. Henry, Donald L. Clapper and Violette E. Cassel, who gave their versions of "Moments I'd Like to Live Over Again." . . . The new officers are: Dean, Arnold S. Bowman; sub-dean, Miss Violette Cassel; secretary, Donald L. Clapper; registrar, Miss Laura E. Garman; treasurer, Mrs. John P. Gible.—LAURA E. GARMAN.

NEW HAVEN CHAPTER—The annual dinner and election of officers of the New Haven Chapter was held May 9 in the First Methodist Church. After an enjoyable dinner the dean, Mrs. Signe Luering, called the meeting to order. The yearly reports were read by the secretary, the treasurer, the registrar, the membership chairman and the hospitality chairman. New officers elected were: Mrs. Signe Luering, dean; Mrs. Louise Fisher, sub-dean; Charles Betz, secretary; Leon Beckwith, treasurer; Mrs. Clare Smith, registrar; Mrs. Bess Newell and Raoul Forest, Jr., auditors, and the Rev. Alexander Ogilby, chaplain. After the business meeting the members went to Trinity Church on the Green to hear a recital by the well-known New York organist, John Huston, who offered a program of unusual design and color. Opening with pieces by Handel and Bach and contemporaries, he chose well-planned contrasts for the second part of the program in which he played music of contemporary French and American composers. The beautiful Aeolian-Skinner organ of Trinity Church was handled with artistic finesse and the chapter members and guests were delighted with the recital.

PRINCETON, N.J., CHAPTER—New officers of the Princeton Chapter are as follows: Roger P. Turney, A.A.G.O., dean; Raymond E. Rudy, sub-dean; Mildred Sprinkle, secretary; Winthrop S. Pike, treasurer.

WORCESTER, MASS., CHAPTER—The following new officers were elected at the annual meeting, held May 25 at All Saints' Episcopal Church: Dean, Richard Taylor; sub-dean, Henry Hokans; secretary, Mrs. Sylvia E. Gauthier; treasurer, Clifton Hasmer; membership chairman, Richard Johnson.

DELAWARE CHAPTER—A turkey dinner was served May 30 at the Lower Brandywine Church. New officers are: Sarah Hudson White, dean; Firmin Swinnen, sub-dean; Frederick White, secretary; Caroline Heinel, treasurer; Carolyn Conly Cann, registrar.

NATIONAL MID-WINTER CONCLAVE

PHILADELPHIA

December 27, 28, and 29, 1955

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News of the American Guild of Organists—Continued

BINGHAMTON CHAPTER—The Binghamton Chapter held its annual meeting and dinner, completing the silver anniversary year, May 23 at the River Road tea room, Chenango Bridge, N. Y. Officers for the coming year were presented and approved, after which there was a social hour. The chairman in charge, Miss Marion Rowley, introduced her guest, Jane Poulos, who favored the Guild with interpretations of three Greek dances.—L. H. CARMAN.

METROPOLITAN NEW JERSEY CHAPTER—The Prospect Presbyterian Church, Maplewood, its organist and choir director, Walter N. Hewitt, and its assistant minister, Richard Szeremany, were hosts to the Metropolitan New Jersey Chapter at the final meeting June 13. The chapter was privileged to hear Mr. Szeremany, a graduate of the Eastman School of Music who is now studying for the ministry at Bloomfield Seminary, play a brilliant recital. His program included the Chorale in B minor, Franck; Scherzo, Symphony 2, Vienne; Fugue in G minor, Bach; Paraphrase on the Te Deum, Langlais; "As Now the Sun's Declining Rays," by Simonds; "The Rhythmic Trumpet," Bingham, and Variations on a Noel, Dupré.—LEAH DAVIS MEAD, Registrar.

HOUSATONIC CHAPTER—At the April 27 meeting of the Housatonic Chapter Albert C. Sly was re-elected dean for the coming year. Other officers elected were Clifford Hotchkiss, sub-dean; Rodney Unz, registrar; Miss Anne H. Chapin, secretary, and Miss Gladys Tallman, treasurer. All members joined in a discussion of program planning for next year. On May 6 the chapter sponsored George Markey, organist of the Old First Church, Newark, N. J., in a recital in the chapel of Hotchkiss School, Lakeville, Conn. A varied program, brilliantly played, was greatly enjoyed by all present. On May 18 the members gathered with invited guests for dinner at the Lime Rock Lodge in Lime Rock, Conn.—ANNE H. CHAPIN.

ROCKLAND COUNTY CHAPTER—Springtime activities for this chapter included a junior choir festival. Eight choirs with over 100 voices participated. This second annual event took place at Grace Episcopal Church, Nyack, N.Y. The chapter closed its season with an informal buffet supper at the home of its sub-dean, Mrs. Laura Boucher, Pearl River. The meal was enjoyed by more than thirty members and friends. After supper some fine recordings of organ music were played and William Smith, basso, gave an impromptu recital. Officers elected for the coming year are: Harlowe Hawthorne, dean; Laura Boucher, sub-dean; Ruth Churchill, registrar; J. Buchanan McMillan, treasurer; Inez Roberts, secretary; and Margaret Rednour, publicity. INEZ ROBERTS.

NEW HAMPSHIRE CHAPTER—Miss Germaine Pellerin of Manchester, N. H., was elected dean of the New Hampshire Chapter at the annual meeting, which followed a dinner at the Ox Bow in Northwood. Miss Pellerin is organist at St. Edmund's Church in Manchester and St. John's church in Concord. The other new officers are: Sub-dean, Robert Ehlgish of Holderness School; registrar, Mrs. Helen M. Lombard; secretary, Mrs. Mary Schow; treasurer, Norman W. Fitts; directors, Miss Marion I. Joy and Miss Claire Sasseville; auditors, Mrs. Helen Wood and Milton M. Johnson. The New Hampshire Chapter has sixty-two members, including twelve members of the student group at the University of New Hampshire. . . . In May the chapter sponsored a young organists' competition, with three contestants playing at the Church of the Good Shepherd in Nashua. The winner was Miss Patricia R. Crompton, daughter of Dr. and Mrs. J. Rolland Crompton of the Tilton School. The New Hampshire Chapter is perfecting plans for a second choir festival to be held at the chapel of St. Paul's School in Concord Sunday, Nov. 6. The retiring dean, James A. Wood, is in general charge of arrangements. Last fall more than 200 members of church choirs took part in the festival.—HELEN M. LOMBARD, Registrar.

HARTFORD CHAPTER—The annual dinner meeting of the Hartford Chapter was held in the Rocky Hill Congregational Church May 9. The following new officers were installed: Jack Grove, dean; Esther Ellison, sub-dean; Lowell Haynes, recording secretary; Florence Hyde, corresponding secretary; Mary Gunning, assistant secretary; Clifton Brainerd, treasurer; Eunice Pike, assistant treasurer; Robert Brawley, program chairman; William Gable, liaison chairman; Teresa Fitzgerald, publicity chairman; Vincent Scully, membership chairman; Frank Honey, James Weeks, Philip Treggior, members-at-large; Ruth Malsick, past dean. The nominating committee consisted of Theresa D'Esopo, Glenn Smith and Lyman Bunnell. . . . After dinner "The Spizzwinks," an informal singing group from Yale University, presented a half-hour novelty musical program. Cole Porter and Felo Heath are past members. . . . The eighth annual young or-

ganists' contest was held April 27 at Center Church, with Lowell Haynes host. Dwight Oarr, a pupil of Clarence Watters, was awarded first prize for his performance of Bach's Allegro from the Fifth Trio-Sonata and Dupré's Prelude and Fugue in G minor. Joseph Payne, pupil of Edward Hall Broadhead, won second prize for his performance of Bach's Fantasia in G minor and the first movement of Vienne's Second Symphony. Third prize was awarded to Walter Cogswell, another pupil of Clarence Watters, for playing the Prelude in C by Bach and the "Carillon de Westminster" by Vienne. The prizes were donated by the Austin Organ Company of Hartford. Marion Boron, Lyman Bunnell and Lowell Haynes were the judges.—TERESA D. FITZGERALD.

WESTERLY BRANCH—The Westerly Branch, Rhode Island Chapter, held its annual meeting May 17 at Barnmore, home of Albert B. Crandall in Ashaway, at which time the annual election of officers took place. The following were re-elected: Gilbert Bisset, regent; Porter Hoxie, sub-regent; Albert M. Webster, secretary, and Grace B. MacIntyre, treasurer. At the close of the business meeting copies of the hymn "Christ's Own Words" with words and music written by Dr. Edwin Whitford of Westerly were distributed and the song was sung by the group. During the social hour Mr. Crandall read a paper on "Music of the Bible." Each person took part by reading selections from the Bible pertaining to music. . . . The April meeting was held in the Westerly Public Library Auditorium, where the Westerly Branch sponsored an illustrated talk with slides on the Cathedral of the Pines, Rindge, N. H., by Mr. and Mrs. Robert Lewis, host and organist of the cathedral. This meeting was open to the public and was well attended.—ALBERT M. WEBSTER.

VERMONT CHAPTER—The annual meeting of the Vermont Chapter was held May 8 in Brattleboro. The program opened with a Guild service in St. Michael's Episcopal Church. This was choral evensong with the Rev. John Norris officiating and our chaplain, the Rev. Harry Ford, giving the sermon. The choir was under the direction of James Stearns. The prelude was played by John Perry-Hooker, and the postlude by Edna Parks. The next item was a very helpful and practical talk on choral problems by Charlotte Sheldon. Chapter members then partook of an excellent "all the steak you can eat" dinner and proceeded to a business meeting and election of officers. The following were elected: Dean, Harriette Richardson; sub-dean, Francis Weinrich; secretary, Edna Parks; treasurer, John Perry-Hooker; registrar, Gertrude Picher; chaplain, the Rev. Harry Ford; auditor, Fred Metcalf; executive committee, Robert McMahon and Virginia Boyden.—HARRIETTE RICHARDSON, Dean.

CENTRAL OHIO CHAPTER—The annual banquet and election of officers was held May 9 at the Indianola Presbyterian Church, Columbus. The new officers are as follows: Dean, Richard T. Neikirk; sub-dean, Mrs. Elizabeth Lange; secretary, James McGregor; treasurer, Lawrence Frank; registrar, Miss Laura Emig; auditors, Mrs. H. P. Legg and Eugene Brand; third year executive committee, Elmer Blackmer, Lowell Enoch and Miss Edith Pedrick. After the business meeting the choir of the church sang four sections from the Brahms Requiem. Howard Lefever, choirmaster, was the conductor and the choir was accompanied by Lawrence Frank, organist. Mr. Frank also performed the Fourth Symphony of Vienne.—J. B. MCGREGOR.

DAYTON, OHIO, CHAPTER—The Dayton Chapter held its final meeting May 9 at St. Paul's Episcopal church in Oakwood. After a delicious dinner, the Madrigal Singers, directed by Dayton's talented Ellen Jane Lorenz Porter, presented a program. The election of officers: Dean, Elmer Knisely; sub-dean, Mary Blue Morris; secretary, Beatrice Isenhardt; treasurer, Evelyn Battemburg; registrar, Kathryn Allen; chaplain, the Rev. Nelson Wright; Henry Garcia, Charlotte Gray, Clara Hegeman, C. C. Furnas are the new board members. Under the leadership of Dean Hegeman and program chairman Elmer Knisely the chapter has had a very successful year.—ELLA LOUISE FIRTH.

YOUNGSTOWN CHAPTER—The final meeting of the season of the Youngstown, Ohio, Chapter was at Camp Westminster, near Rogers, Ohio. Families of the members were guests. After a picnic dinner the members of the Guild gathered around the fireplace for the business meeting. New officers were elected and are as follows: Dean, Walter S. Horsley; sub-dean, Chester Morsch; secretary, Mrs. Harry Hugill, and treasurer, J. Kirkby Bransby. Those elected to serve for a three-year term on the executive committee are Frank Fuller and Paul B. Batson, Jr.—DOROTHY G. WARR.

TOLEDO CHAPTER—The chapter has tried over a period of time to visit different churches, learning of their liturgies or orders of worship. The April meeting was held at St. Agnes Catholic Church April 26,

where a novena and benediction was sung. Miss Joyce Weiss, assistant organist, played a half-hour recital on the three-manual Wicks organ. The men's choir sang the benediction, directed and accompanied by John DeCaire, organist. Monsignor Ignatius Kelly read the novena prayers and benediction service. The May meeting and annual election were held May 17 at Augsburg Lutheran Church after a delicious dinner prepared by the ladies of the church. Thomas Tonnenberger gave a recital.—JOYCE WEISS, Registrar.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter held its election of officers May 23 at St. John's Lutheran Church. Doris McCaffrey was re-elected dean; Porter Elifrit, sub-dean; Lillian Staiger, secretary; the Rev. Gerhard Bunge, treasurer; Mark Nemmers, registrar; Mrs. Jan Dickey, librarian. A memorial was read by the Rev. Mr. Bunge to the late Dr. Albert Jagnow, prominent organist and past dean of the chapter. After the business meeting a tour of organs with John A. Mehrl in charge was made. Included were visits to Sacred Heart Catholic, Holy Ghost Catholic and St. John's Lutheran Church.

ST. LOUIS CHAPTER—Dr. Robert Baker played an organ recital for the final meeting of the St. Louis Chapter at the Third Baptist Church May 16. The program, which was heard after dinner in the church dining room, included the following numbers: Concerto in D minor, Handel; Two Pieces for the Flutes, Gluck and Rinc; Prelude and Fugue in A minor, Bach; Three Chorale Preludes, Brahms; "St. Francis Preaching to the Birds," Liszt; Chorale in A minor, Franck; "Homage to Perotin," Roberts; Carol Prelude on "Greensleeves," Wright; "Nigun," Berlioz; "The Shepherds," Messiaen; Toccata in D major, Jongen. After a brilliant performance, Dr. Baker played two encores, Musette, by Rameau (arranged by Karg-Elert), and "Toccata" from the Fifth Symphony by Widor.—WILLIAM A. DAVIDSON.

LINDSBORG, KAN., CHAPTER—A meeting was held June 14 at the First Methodist Church and these officers were elected: Dean, Mayme Porter; sub-dean, Mrs. Andrea San Romani; secretary-treasurer, Anna Fuchs; registrar, Ellen Strom. A program was played by Miss Porter.—ELLEN STROM.

BLACKHAWK CHAPTER—The Blackhawk Chapter held its April meeting in the Augustana College library lecture room. At the close of the business meeting recordings of well-known organ works from Bach to Langlais were enjoyed. In recognition of Guild Sunday, a beautiful vespers service was held at the Broadway Presbyterian Church, Rock Island, Ill. Mrs. David Borth, dean, was at the console and the Rev. Dan G. Long, chaplain and pastor of the host church, preached the sermon. A massed choir under the direction of A. Leonard Lilyers sang "Jubilant Deo," by Sowerby, "Springs in the Desert," by Jennings, and "Praise to the Lord," by Fryxell, with organ and two trumpets accompanying the last number. The offering was donated to the Schweitzer eightieth anniversary fund. . . . A dinner, with husbands and wives as guests, held at the Salem Lutheran Church, Moline, in June concluded the year's activities. The following officers were elected for the coming year: Mrs. David Borth, dean; Mrs. J. Eric Holmer, sub-dean; Mrs. Walter Tillburg, registrar; Robert Kincaid, secretary; Dr. Carey Jensen, treasurer; Mrs. Walter Sharp, librarian and publicity; Mrs. Titus Samuelson and Mrs. William Kniege, auditors; Dr. Walter Tillburg, chaplain, and Mrs. Lucien White and Mrs. Elizabeth Rousey, council members for a three-year term. At the close of the business meeting members and guests were delightfully entertained with feats of magic by A. Leonard Lilyers and a program of recordings.—MRS. WALTER SHARP, Publicity.

STEPHENS COLLEGE STUDENT GROUP—The Stephens College (Columbia, Mo.) Student Group has held nine meetings in the last college year. In October a party was given in Gauntlett Hall for new organ students with the result that a large number joined the group. One of the most interesting experiences of the year was a trip to the Wicks organ factory in Highland, Ill., when several members and the organ faculty were guests of the company at lunch. There have been five recitals by the faculty members, Klaus Speer and Nesta Williams, and by the members. In December the group had a supper at the home of their sponsor, Nesta Williams, and later attended a service of evensong at Calvary Episcopal Church where Miss Williams is organist and choir director. The last meeting of the year was held May 5, when new officers were installed by the retiring president, Elaine Dill, and the juniors entertained the seniors at a supper at the apartment of their sponsor. The new officers are: President, Judi Clark, Rosewood, Ohio; vice-president, Iva Lou Hill, Clarksdale, Miss.; secretary, Nancy Knippenberg, Gary, Ind.; treasurer, Kathryn Salmon, Stanhope, N. J.—MARION ASHBY SMITH.

WATERLOO, IOWA, CHAPTER—The annual banquet was held May 22 at the Central Christian Church. Russell Saunders of Drake University took the members and guests on a European travelogue. His pictures showed early and contemporary building of organs and churches in Germany, France, Belgium, Holland, Denmark and Sweden. He talked also about the use of the harpsicord in Germany in church music activities, the church music curriculum there, the teaching methods of Professor Walcha and his ideas concerning the organ and its literature. His work with Helmut Walcha was done last year in Germany while he was on a Fulbright scholarship. . . . The new officers are: Dean, Lynn Osincup; sub-dean, Dr. Joseph Burns; registrar, Mrs. Melba Durcheinwalt; secretary, Mary Hamer.—OLIVE L. BARKER.

KANSAS CITY CHAPTER—The annual banquet of the Kansas City Chapter was held at the Hotel Muehlebach May 16. The officers for the coming year were elected and a history of the chapter was read by Mrs. Paul Esping, charter member. The Park Singers, a group of singers from Park College, gave a delightful program of light music. New officers are: Dean, Edward P. Wood; sub-dean, Mrs. Violet Williams; secretary, Mrs. Lissa Jordan; treasurer, Miss Helen Hummel; registrar, Miss Gladys Cranston; publicity chairman, Miss Marie Murphy; chaplain, the Rev. Gilbert C. Murphy; auditors, Mrs. V. Iden Reese and Mrs. Kenneth Johnson. Mrs. Zena Kearney provided dinner music on the Hammond electronic organ which added much to the festive atmosphere.—GLADYS CRANSTON.

EAST CENTRAL ILLINOIS CHAPTER—President and Mrs. Lloyd Morey of the University of Illinois were the special guests at the annual banquet May 9. New officers are: Dean, Mrs. George Anner; sub-dean, Mrs. Roy Zander; treasurer, Kenneth Cutler; recording secretary, Mrs. Lowell E. Anderson; corresponding secretary, Mrs. Wesley Reeder; radio chairman, Kenneth Cutler; chaplain, the Rev. W. J. Jarman; executive committee, Lois Taylor, Mrs. Harold Iles and Kenneth Cutler.—BARBARA P. ANDERSON, Secretary.

FORT WORTH, TEX., CHAPTER—A special meeting of the Fort Worth Chapter was held May 16 at one of the city's newest showplaces, the Ridgely Country Club. About sixty-eight members and patrons celebrated the occasion of the twenty-fifth anniversary of the chapter. Participants in the after-dinner program were as follows: Chaplain Robert Boshen, who gave the invocation; Elza Cook, song leader, and Robert R. Clarke, dean, who conducted the monthly business meeting and introduced the guests. Miss Janie Craig was presented a gift for selling the most tickets in the last concert series and Mrs. Helen Joyce received the second prize. Dean Clarke announced the honor which has been bestowed upon Emmet G. Smith, sub-dean and concert chairman of the chapter, who was awarded a Fulbright scholarship for organ study in Paris. The officers for 1955-56 are: Elza Cook, dean; Stanley Shepelwich, sub-dean; Mrs. C. L. Bowden, secretary, and Mrs. Louise Doyle, treasurer, all of whom were installed at this meeting. Further comments on the chapter's organization in 1930, and many events in the following years were given by Miss Katherine Hammons of Dallas; Mrs. Helen Ewing Bowles, the first dean of the chapter, who served until 1932; E. Clyde Whitlock, one of the two charter patrons; W. J. Marsh, dean from 1934 to 1936, and Mrs. H. L. Rudmose, one of the fifteen charter members, who has kept a comprehensive scrapbook of the chapter from its beginning.—LONNIE SCHWARTZ, Publicity Chairman.

OKLAHOMA CITY CHAPTER—The final meeting of the season was held by the Oklahoma City Chapter June 6 when the group met at the lovely new home of its past dean, Mrs. J. S. Frank. The affair was a covered-dish picnic enjoyed at foursome tables arranged on the patio. After the wonderful supper members introduced themselves and their guests. Dean William Lemonds led the group in a discussion of plans for the coming year. . . . Members of the Oklahoma City Chapter met May 2 at O'Mealey's Cafeteria, where they enjoyed a "Dutch" supper. Dean William Lemonds conducted a business meeting and election of the following officers for the coming year was held: William W. Lemonds, dean; Robert Lee Moore, sub-dean; Mary Schulz, corresponding secretary; Mrs. E. Neal Holden, registrar; Mrs. Fred Robson, treasurer; Mrs. Fred Kirkland, historian; the Rev. Walton W. Davis, chaplain; Carolyn E. Wilhoyte and Curtis Chambers, auditors; Dubert Dennis, Mildred Andrews and Mrs. J. S. Frank, elective advisors, and Olen Nalley, editor. After the business meeting the group drove to the Crown Heights Methodist Church where a student organ recital was heard. Robert Lee Moore was in charge of the program and introduced each recitalist, giving comments about the compositions. Those who played were Elaine George, Lorraine Forman, Madonna Moore, Reba Dawson, Donald Dumler and Clyde Holloway.—MARY SCHULZ.

News of the American Guild of Organists—Continued

Milwaukee Program Marks 35 Years.

The Milwaukee Chapter held its thirty-fifth anniversary program May 22 at the Parkside Lutheran Church under the chairmanship of Robert Erdman. The program was as follows: Sarabande, Bach, and Arioso, Handel, played by Patricia Zarneke; Trumpet Voluntary, Purcell, by James Dettman and Norman Lederer, with Robert Erdman at the organ; "Echo," Bach-Ellis, and "Ronde Française," Boellmann, by William Dickinson; "Blessed Are the Poor in Spirit," Ward-Stephen, and "Alleluia," Mozart, vocal selections by Mrs. Ula J. Star; Siciliano, Bach, and Toccata, Andriessen, played by Dorothy Trump.

At our annual dinner meeting, which followed the program, a recognition service was held for new members who joined our chapter in the last year. This service was conducted by our dean, Mrs. Cotton, and the chaplain, the Rev. Hoover Grimsby. The newly elected officers are: Dean, William Eberl; sub-dean, Arnold Mueller; secretary, Marian Mandery; treasurer, Oliver Wallace; registrar, Cyril Owen; executive committee; Dr. O. M. J. Wehrley and Mathilde Schoessow. The officers were installed by Dr. Wehrley, state chairman, assisted by the Rev. Mr. Grimsby.

JANE KRENKEL, Secretary.

Benefit Recital in Colorado Springs.

The Colorado Springs Chapter sponsored a benefit recital for Dr. Albert Schweitzer May 24 at the First Congregational Church. The organ was recently rebuilt with Dutch pipes by Dewey Layton of Ypsilanti, Mich.

Dean John Shumaker gave a brief sketch of the life of Dr. Schweitzer and his contributions to music and world Christianity. The Rev. Douglas Pearson, pastor of the Bethany Lutheran Church, was in charge of the offering. Nearly seventy-five dollars was collected for Dr. Schweitzer's work.

The musical portion of the program featured the playing of Dr. Julius Baird, organist of Grace Episcopal Church; Mrs. Dorothy Schlegel, organist of the First Presbyterian Church; the Rev. Marvin Peterson, pastor of Calvary Evangelical United Brethren Church, and Mrs. Jessie Hawkes, organist of the First Congregational Church.

BLACK HILLS CHAPTER, SPEARFISH, S. D.—The final meeting of the year was held at Black Hills Teachers' College May 9, with Dean Arch MacGowan presiding. Business included the election of officers as follows: Dean, Henry Douglas; sub-dean, Russell Olmsted; secretary and publicity, Mrs. N. G. Jerde; treasurer, Mrs. Ray Holst; librarian, Joy Christensen; registrar, Mrs. Arch MacGowan; auditors, Mrs. Donald Hines and Francis Benson. The group voted to extend congratulations and best wishes to a fellow chapter member, Delores Jerde, who has been granted a Fulbright Scholarship to study at the Royal College of music in London. In evaluating the work of the preceding year, the group felt that the programs have been of value to everyone. "The Place of Music in the Church," by a ministerial panel, was the topic for December. At the January meeting Mrs. Ray Holst played several organ selections. A choir clinic was held in March. Mrs. MacGowan served as organist. The clinic proved both enjoyable and profitable as we became acquainted with a variety of church music. A highlight of the year came when the chapter sponsored the choir of Augustana College, Sioux Falls, S. D., in a concert Feb. 2. Delores Jerde, a member of the Black Hills Chapter, was a soloist.—Mrs. N. G. Jerde.

NEBRASKA CHAPTER—The Nebraska Chapter held a business meeting May 9. The new officers are: Miss Enid Lindborg, A.A.G.O., dean; Mildred I. Mowers, sub-dean; Miss Helen Manning, secretary; Miss Phyllis V. Joseph, treasurer. The meeting was held at St. Barnabas Church, Episcopal, as guests of Mrs. Noyes N. Bartholomew, organist. After the business session Mrs. Bartholomew served cakes and coffee.—HELEN MANNING, Secretary.

SAN DIEGO CHAPTER—The San Diego Chapter held its music week program May 2 in Trinity Methodist Church. The interesting program was arranged by Madeline Terry, sub-dean, and Gertrude Hargrave, organist of Trinity Church. The choir of that church, under the direction of Harry Wooters, sang selections from "Hymn of Praise," by Mendelssohn. Gertrude Hargrave played the organ number "All Creatures of Our God and King," by Rowley. The Chula Vista Junior High School boys' glee club sang three numbers under the direction of Harry

Wooters. The sweetness of the voices and the evidence of many hours of work on the part of the boys and director were appreciated by the audience. As a fitting closing to the program the combined choirs sang "Rise, Arise," by Norman, and "Jesu, Joy of Man's Desiring," Bach. . . . The chapter was happy to present Dr. Roberta Bitgood in an organ recital April 26 in the First Presbyterian Church. The quality of Dr. Bitgood's playing and her varied program drew praise from audience and press alike. . . . The San Diego Chapter met in the new Community Congregational Church of Chula Vista April 4. The sub-dean, Madeline Terry, introduced Donald Cobleigh, organist of the LaJolla Presbyterian Church, who spoke on service playing and his experiences as organist in several parts of the United States. Frances Derbyshire, organist of the host church, announced the following program: solos and duets, sung by Donna Baker and Lois Merrill, sopranos, and Joseph Bush, tenor; organ selections, played by Frances Derbyshire; three songs, sung by Donna Baker; duet, by Lois Merrill and Joseph Bush. The meeting then adjourned to the delightful new lounge, where the dean, Vesta Goff, presided over the business meeting.—GWENDOLYN H. MYERS.

NORTHERN CALIFORNIA CHAPTER—We brought our active season to a close May 24 with the annual election dinner. Last year's dean, Leonard Fitzpatrick, was returned to office, as were also the recording secretary, Margaret Fisher; corresponding secretary, Fred Bentley; and registrar, Robert Vaughn. Our new sub-dean is Paul Fitzgerald. The treasurer will be Bernard Meiger, with auditors, Raymond Wakerling and William Stone. Newton Pashley, Reginald Greenbrook and Alfred Kaepfel will serve on the executive committee. . . . Looking back to April, we sponsored Virgil Fox in a recital on the Austin organ at the Civic Auditorium. It was an artistic success, with Mr. Fox receiving the best from local commentators. Mr. Fox's recital gave this city, apart from the national convention a few years back, its first opportunity in some thirty years to hear the auditorium instrument conditioned for use at its fullest capacity. We hope circumstances will not require so long a wait again. . . . Later in the same month the Redwood Empire Chapter provided for those of us who could journey north an excellent afternoon and evening of music coupled with a wonderful dinner and a joint Guild service. . . . It would be unfitting to close this year without giving tribute to those who have given of time and effort to put over our recital series. These were Paul Fitzgerald, Ray Wakerling and Chester Sparver. Their problem, in this city already surfeited with musical attractions, has been to arouse the public's awareness of the organ as a concert instrument of merit and interest equal to any other presented to the concert-going public. Despite the problems encountered, with one concert drawing 1,500 people and another over 2,000, we feel we are making very real progress toward our goal.—ROBERT F. VAUGHN.

SAN DIEGO CHAPTER—The annual dinner and installation of new officers of the San Diego Chapter was held June 6 at the University Christian Church. After dinner the dean, Vesta Goff, introduced the scholarship chairman, Dr. Alex Zimmerman, who spoke briefly about the \$100 scholarship given annually by the chapter to the winner determined by audition. He commended the contestants on their playing, talent and effort, and announced a four-way tie. The recipients were Katherine Uehling, Marjorie Tripp, Eldeen Waymire and Jo Allen Hansen. Reports of the year were given by the officers and chairmen. Much progress was noted in gain of membership and chapter sponsorship of programs. Edith Gottfried, past dean, was the installing officer. Those honored with new offices were: Dean, Vesta Goff; sub-dean, Isabel Crutchett; registrar, Gertrude Hargrave; corresponding secretary, Grace B. Allen; treasurer, Gwendolynn Myers; historian, Martha Thomas; librarian, Helen Gudmundson; board of directors, Madeline Terry, Dr. Gordon Kindy and Dr. Alex Zimmerman. The sub-dean, Madeline Terry, introduced Joy Amsler Van Nice, soprano, with Mary A. Henson at the piano. Mrs. Van Nice pleased the group with solos by Brahms and Verdi. Dr. Edward Little, a scientist for the navy and chapter member, spoke briefly on the organs in Alaska. The meeting was adjourned for fellowship and with high hopes for another successful year ahead.—GWENDOLYN H. MYERS.

LA JOLLA CHAPTER—The La Jolla Chapter sponsored a program of organ and choral music May 22 at St. Paul's Episcopal Church, San Diego. Organ compositions were played by Douglas Ian Duncan, organist and choirmaster of St. Andrew's Episcopal Church, La Mesa, and director of music of the San Miguel Episcopal School for Boys, National City, Cal. The choral works consisted of four anthems sung by the glee club of the San Miguel School. The program was preceded by choral evensong, with plainchant settings for the Psalm and Magnificat, and the service was sung by the school's chaplain, the Rev. Edwin Otto

Rossmassler, O.G.S. This event was the second of a series of three local artist concerts which are being given by the chapter membership. The first program was by Frederick S. Andrews, F.A.G.O., Ph.D., organist and choirmaster of Christ Episcopal Church, Coronado, at the Episcopal Church of St. James By-the-Sea, La Jolla. The third was in June by T. Morley Harvey, F.T.C.L., organist and director of St. Bridgid's Catholic Church, at St. James By-the-Sea, La Jolla. This series of programs has added much interest to this year's activities and the large attendance at each of the concerts seems to indicate that the public would like to see another series of this type next season.—LILLIE M. HIGH, Secretary.

KERN COUNTY CHAPTER, BAKERSFIELD, CAL.—The Kern County Chapter held its May meeting in the Carmel room of the Salad Bowl restaurant. Mrs. Edward Salkner gave an informative talk on "The Care and Feeding of a Church Organist." The chapter sponsored Dorothy Clark in a vesper recital May 15 at the First Baptist Church. New officers are as follows: Dean, Mrs. Dan Sill; sub-dean, Mrs. Sherlo Shively; registrar, Miss Elinore McIntire; secretary, Joy Ruff; treasurer, Mrs. Laura Nichols.—MRS. RONALD CLARK.

PASADENA AND VALLEY DISTRICTS CHAPTER—The Pasadena and Valley Districts Chapter gave a benefit concert for the Schweitzer Fellowship fund, at Trinity Lutheran Church, Pasadena, Cal., May 31. The young artists competing for the semifinals of the regional convention were presented in recital. There were four contestants. The winner was Carolyn Pryor of Glendale, a sophomore at Occidental College and pupil of David Craighead. The judges were John Paul Clark, Pasadena; Ruth Rockwood, Whittier, and Frank Owen, Los Angeles.—ETHEL WOOLLEY.

SPOKANE CHAPTER—The Spokane Chapter held its regular meeting June 7 at the home of Mrs. William G. Langdon. Mrs. George W. Butler, dean, presided. Election of officers and executive board members was held. The following members took office July 1 for the 1955-56 season: Dean, Mrs. Edward N. Getoor; sub-dean, Fred Stanton; secretary, Mrs. John Blake; treasurer, Edward N. Getoor. Members of the executive board who will begin the three-year term are Mrs. William G. Langdon, Mrs. James Carlsen and Dr. Robert F. E. Stier, who was re-elected. George Larkham Scott of the music faculty of Washington State College at Pullman was named honorary sub-dean. . . . A report on the Northwestern regional convention was made by Mrs. Blake and Mrs. Butler. Other members of the Spokane Chapter who attended the convention were Mrs. Richard Riegel, George Scott and Stanley R. Plummer, who appeared in a recital. A special guest, James Carlsen, choir director of the Millwood Presbyterian Church and a member of the music faculty of Whitworth College, gave a talk on choral directing problems and some of the remedies for these problems. After the business meeting an organ program was played by 9-year-old Joanne Smolkowski, who was a special award winner in the organ adjudications held recently by the Greater Spokane Music Festival. Lauren B. Sykes of Portland was adjudicator for this division. At the close of the program refreshments were served by the hostess. Plans for a picnic and barbecue in July were discussed.—MRS. GEORGE W. BUTLER, Dean.

MISSOULA, MONT., CHAPTER—The motet was the topic of a discussion at a meeting of the Missoula Chapter May 8 at the music school on the State University campus. Professor Lloyd Oakland discussed the origin of the form and declared that the person performing the music must forget his daily cares and place himself in the religious role of the monk at the time of performance. Assisted by a score of members of the University choir, he demonstrated the Latin motet "O Bone Jesu," by Palestrina, and stressed the need for balance and tone. . . . Members of the chapter went on record as favoring a bill before the senate which would readjust postal classifications of educational materials, including sheet music. Dr. Heinz Arnold, dean, thanked Mr. Oakland for his talk and demonstration.

NORTH MISSISSIPPI CHAPTER—The North Mississippi Chapter met May 7 at the First Methodist Church of Tupelo. After an invocation by Dr. W. J. Cunningham, pastor of the host church, there was a series of talks on the services of different denominations. In each case the members sang some of the hymns and responses in common use. Cochrane Penick spoke about the services of the Episcopal church with emphasis on the contents of the Book of Common Prayer and the Hymnal 1940. Then the members walked from one church to another for talks on the Presbyterian service, by Miss Esther Oelrich; the Christian service, by the Rev. Robert Glenn, assisted by Mrs. W. L. Rigby at the organ, and the Baptist service by Mrs. Valerye Bosarge. After lunch the meeting resumed at the First Methodist Church with a talk on the Methodist service by Mrs. George Purvis. The speakers repre-

sented five widely scattered towns. . . . At a brief business meeting the members cast their ballots for national officers and re-elected the following chapter officers: Miss Esther Oelrich, dean; Mrs. Valerye Bosarge, sub-dean; Cochrane Penick, secretary; and Mrs. W. L. Stroup, treasurer. Attendance at the regional convention was urged and a vote of thanks was given to James Metts for his work in planning the program and entertaining the chapter. . . . In the contest for young organists Virginia Sansing was declared the winner with Martina Riley as alternate. Honorable mention went to Sylvia Green and Donette Dunaway. All four contestants were from Mississippi State College for Women. The meeting adjourned after the playing of excerpts of the tape recorded performance of "The Messiah" by the chancel and chorister choirs of the First Methodist Church, James Metts, organist-director.—COCHRANE PENICK, Secretary.

NEW ORLEANS CHAPTER—The spring dinner meeting with election of officers was held May 16 at Delmonico's St. Charles Avenue restaurant. The event climaxed a busy season for New Orleans. Regular meetings of the chapter this season have been studies of various forms of service, including Hebrew, Roman, Greek, and denominational services. The dinner was informal, with Dean Jacobs, A.A.G.O., presiding. Mrs. Marvin Fair presented the slate of nominees for the coming year and they were elected as follows: Dean, Mrs. R. B. Kost; sub-dean, George Koffsky; treasurer, Mrs. A. J. Torre; secretary, Mrs. C. R. Alfaro; registrar, Henry S. Jacobs; librarian, Miss Marcia Hathaway; auditors, Walter S. Jenkins and David A. Warriner; chaplain, the Rev. H. F. J. Rest.—WALTER S. JENKINS.

NORFOLK CHAPTER—The Norfolk Chapter had the honor of sponsoring E. Power Biggs in recital May 17. Mr. Biggs played at the Epworth Methodist Church. A capacity audience of 1,200 was present. A reception was held for Mr. Biggs and members of the chapter. The chapter was able to present Mr. Biggs without an admission price through the generosity of individuals who acted as patrons. By their attendance and interest the people of Norfolk indicated that a recital of this type might well be considered as an annual project of the chapter.—SARA U. HUBBARD.

WINSTON-SALEM, N. C., CHAPTER—The Winston-Salem Chapter held its last meeting of the year at the First Presbyterian Church June 7. Dean James M. Hart presided. Officers for the coming year were elected as follows: Timothy Cahill, dean; Mary Cash, sub-dean; Frances Cartner, registrar; Patrick Hicks, corresponding secretary; Mrs. George Corby, treasurer. After the business session Mr. Hart invited the group into the chapel to hear selections from the latest record in the "King of Instruments" series.—TIMOTHY CAHILL.

PALM BEACH COUNTY CHAPTER—The annual banquet of the chapter was held at the Colonnades Hotel, Palm Beach Shores. The banquet room was decorated with fern, smilax and Florida flowers. Guests wore formal attire. The decorations were by Mrs. Sally Orr and Mrs. Rosser D. Elkins. There was a steak dinner and Vera Newstead Rowley introduced Alf Olav Dyrnes, Norwegian operatic tenor, who sang in costume. Howard Scott, A.A.G.O., of Asbury Park, N. J., was guest speaker. New officers are: Dean, George Remington; sub-dean, Mrs. Charles E. Toth; corresponding secretary, Hiram D. Whittemore; registrar, Mrs. L. R. Hutchinson; treasurer, Robert W. Viohl.

COLUMBIA, S. C., CHAPTER—The regular meeting of the Columbia Chapter was held Jan. 11 at the Tree of Life Synagogue, with the dean, Gregory Pearce, presiding. After a short business session Rabbi David Gruber gave a most interesting lecture on "Music in the Jewish Synagogue." This was followed by a musical program illustrating the hymns used in a Jewish service by Mrs. Curran L. Jones, organist, and a vocal quartet from the Tree of Life choir. On March 11 the chapter sponsored a recital in Shandon Methodist Church by Arthur Howes. The monthly meeting was held at Wesley Memorial Methodist Church on April 19. The sub-dean, Mrs. Latta Johnson, presided. At the conclusion of a short business session three members gave an informal recital on the new Möller organ.—MRS. JAMES B. MAJOR.

ASHEVILLE CHAPTER—The Asheville, N. C., Chapter held its May meeting on the 23rd at Buck's restaurant. Dinner was enjoyed by ten members and one guest. There was a discussion of plans and activities for the coming year. The business meeting was presided over by Josef Privette, sub-dean. . . . The chapter sponsored John G. Peck, Jr., in a recital June 7 at Trinity Episcopal Church. A large and appreciative audience attended. Mr. Peck was graduated cum laude from the Baylor University School of Music in Waco, Tex., May 27 and he has entered the University of North Carolina to work toward a master's degree in library science.—CHRISTINE L. RATZEL, Secretary.

News of the A. G. O.—Continued

Lockport Plays Host to Canadians.

The Lockport, N. Y., Chapter had the pleasure of hearing a fine program of organ and vocal music when the chapter played host May 16 to the St. Catherines Centre of the Canadian College of Organists at Grace Episcopal Church. Those who performed were Lewis Jones, George Hannahson, Eric Dowling and Dr. Frederick Clark, organists; John Huston, bass-baritone, and Elizabeth Weller, soprano. A reception was held at Arnold House.

New Lockport officers are as follows: Mrs. Patrick Madriska, regent; Mrs. George Benziger, sub-regent; Mrs. Fern Fraser, secretary; Richard Tuohy, treasurer.

BEATRICE FRASER.

Indiana Sponsors Summer Recitals.

A series of summer noon-hour recitals is being sponsored at Christ Church, Indianapolis, by the Indiana Chapter. These have been arranged by Robert Hobbs, organist and choirmaster. Programs are heard every Friday in the air conditioned church. William Selmer gave the first recital July 1 and Bernice Fee Mozingo was heard July 8 and 22. George Y. Wilson played July 29.

MEMPHIS, CHAPTER—The Memphis Chapter held its monthly meeting May 3, beginning with dinner in the Tower Room on the campus of Southwestern College. The brief business meeting which followed was presided over by Mrs. Gloria Meyer Dick, A.A.G.O. At the conclusion of the meeting the group adjourned to the Evergreen Presbyterian Church, Miss Martha McClean organist, to hear the Southwestern Singers, accompanied by organ and orchestra in an excellent program under the direction of Dr. Burnet C. Tutthill, head of the music department of the college. The program included "Jesus, Joy and Treasure," by Buxtehude; Requiem, Faure, and the "Hallelujah Chorus" from the "Mount of Olives," by Beethoven.—RICHARD WHITE, F.A.G.O., Registrar.

DAYTONA BEACH, FLA., CHAPTER—The chapter sponsored a vesper service May 1 at the First Congregational Church. It was dedicated to Mrs. J. J. Kelly, charter member of the Daytona Beach chapter and organist of the First Methodist Church for fourteen years, and to W. Clifford Fraine, the founder of the Daytona Beach chapter and organist of St. Mary's Episcopal Church for twenty-three years. Both died since the first of this year. Several of the members played solos and the First Congregational choir sang Buck's Festival Te Deum. Forty-six dollars (half of the offering) was given to the American Cancer Fund. An informal reception for the organists, choir directors, and ministers was held in the social room.—E. CLARK WEEKS, Program Chairman.

MANATEE CHAPTER—These officers were installed at the June meeting, held at the First Presbyterian Church in Palmetto, Fla.: Dean, Mrs. Tommy Thompson; sub-dean, Mrs. Warren May; corresponding secretary, Mrs. Arthur Rideout; registrar, Mrs. Boyd Limmer; treasurer, Mrs. Chester Smoak; librarian, Mrs. M. M. Harrison; auditors, Mrs. Arthur Grossman and Mrs. Kenneth Gross; chaplain, the Rev. Gerald Cooney. The program was given by young music students of the community. Leonora Stewart played two organ numbers.—PAULINE MAY.

CHARLESTON, S.C., CHAPTER—The chapter sponsored its ninth annual choir festival May 6 at the Second Presbyterian Church. The program was led by Vernon W. Weston. Organists taking part were Janet Moede, William R. Quarterman, Jr., Mrs. Jervy Durpe Royall, Mrs. Aubrey Tyson and Mrs. Saramae Sawyer Hannon. Twenty-one choirs participated.—ELIZABETH McCRAE.

CENTRAL FLORIDA CHAPTER—A picnic was held June 11 at the home of Mrs. L. Harold Sanford in Winter Park. Thirty members and guests were present. William E. Pilcher, Jr., of Charlotte, N.C., held a discussion on organs.—BEATRICE F. WHITE, Registrar.

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AUGUSTA, GA., CHAPTER—The Augusta Chapter met June 5 at the Good Shepherd Episcopal Church. Michael Toole, retiring dean, thanked Preston Rockholt for the valuable service he has rendered the chapter during his two years at Camp Gordon. The Guild also thanked the Rev. B. Herman Dillard, who has served as chaplain. The annual Guild service was held May 15 at the Lutheran Church of the Resurrection. Guest organist for the prelude and postlude was Scott Withrow. The four choirs that took part in the program were: Good Shepherd Episcopal Church, directed by Michael Toole; the First Presbyterian Church, Preston Rockholt, director; Greene Street Presbyterian Church, directed by Catherine Jameson, Catherine Sage, organist, and the Lutheran choir, directed by Emily Remington. . . . The new officers are: Royston Merritt, Aiken, S.C., dean; Mrs. R. E. Lott, sub-dean; Mrs. F. F. Marschalk, secretary and registrar, and Jack Foster of Aiken, treasurer. A. B. Harley was elected to the executive committee. The other members are Miss Eugenia Toole and Mrs. John Remington.—MARGUERITE MARSCHALK.

MIAMI CHAPTER—About fifty members and friends of the Miami Chapter met for a picnic supper at the Musicians Club of America on the evening of July 9. A business meeting was held after the supper and the new officers were installed by the chaplain. Mrs. Florence Longman and Bruce Davis were presented the past deans' pins and the chapter gave Mr. Davis a wrist watch in appreciation of his services as dean for six years. The new dean, Mrs. Ethel Tracy, spoke of plans for the coming year and said all the dates and programs would be announced before the first meeting in the fall. A program of recorded organ music by Biggs and others was led by Preston Dettman after the business meeting.—MRS. ALICE PAUL, Registrar.

LYNCHBURG CHAPTER—In place of the regular meeting the Lynchburg, Va., Chapter sponsored a choir festival May 1 at the College Hill Baptist Church. Twenty-two choirs with approximately 250 singers participated. Arthur Wake, director of the Lynchburg College touring choir, was the conductor and Mavis Goad White, organist and choir director at the College Hill Baptist Church, was the accompanist. The Rev. Marshall F. Mauney, chaplain of the chapter, spoke on the aims and purposes of the Guild. Three other clergymen participated in the service, which was attended by a large congregation.—HELEN HOWELL WILLIAMS, Registrar.

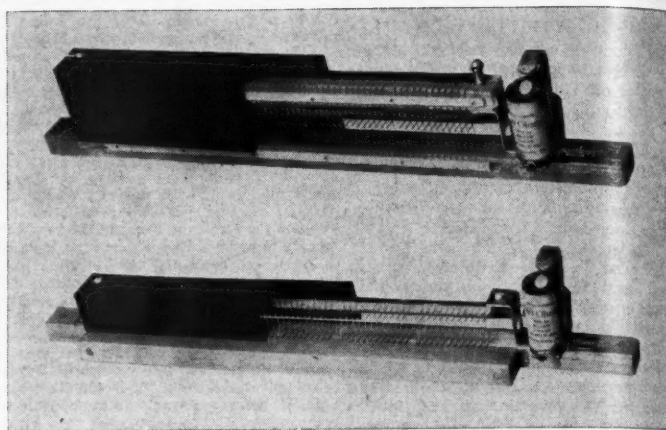
PORTSMOUTH CHAPTER—Virgil Fox was sponsored in a recital by the Portsmouth, Va., Chapter May 10 at the Monumental Methodist Church before a capacity audience. Mr. Fox gave a brilliant display of his technique and artistry. The crowd applauded for three encores and all sang "The Church's One Foundation" with vigor and determination with the accompaniment of the full volume of the three-manual Austin organ.—HERBERT G. STEWART, Registrar.

CINCINNATI CHAPTER—The annual election of officers and the annual competition contest were held May 17 at St. Mary's Catholic Church. The officers elected were: Walter M. Brunsmann, dean; Harold S. Frederic, sub-dean; Elmer E. Dimmerman, secretary; William C. Wayne, treasurer; Betty Hoensch, registrar; auditors, Herschel Linsteadt, Albert Meyer and Robert Read; executive committee, Frederica W. Guthrie, Stanley J. Landrum and Ralph Tilden. Mrs. Roberta Draper was our local winner and will compete in the regional contest.—BETTY HOENSCH, Registrar.

WACO, TEX., CHAPTER—Eight members of the newly organized Waco Chapter accompanied their dean and chaplain on a pilgrimage to hear the Aeolian-Skinner organs in Longview and Kilgore, Tex., May 20. Roy Perry, organist and choirmaster at the First Presbyterian Church, Kilgore, acted as host for the group and played a short recital. His program included three pieces from Handel's "Water Music" and Mr. Perry's unusual transcription of Wagner's "Parsifal." The pilgrims returned to Waco convinced that they had heard two of the most distinctive organs in the world.—C. A. HIGGINS, Chaplain.

TEXAS CHAPTER—Mr. and Mrs. O. G. Satterlee gave a delightful picnic party May 9 at their home in Dallas. Mrs. Satterlee is the retiring dean of the Texas Chapter. This party was to honor the officers and executive committee, and chairmen of the standing committees. Tables for four were set in the yard. The guests were served buffet style.—ALICE KNOX FERGUSON.

A BILL TO GRANT a congressional charter to the National Music Council has been introduced in Congress by Rep. Frank Thompson, Jr., of New Jersey. The National Music Council is composed of forty-five nationally active musical associations which have a combined membership of over 800,000.



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Josef Rheinberger: Decadent Romantic or Vital Composer?

By PAUL F. LAUBENSTEIN
[Continued from July issue.]

In Rheinberger one may say, for example, that they are most often passages rather chromatic, with parts moving in contrary motion (but not always), rather dissonant, full of tension and suspense, more or less prolonged, that they eventually do "arrive" in some sense and that they also have a certain "labyrinthine" character. They are to be found mostly in the first and last movements of the sonatas (as for example the passage beginning at the thirtieth bar from the end of Sonata 9). But here is the unavoidable difficulty to be encountered in attempting to conduct business across differing categories.

In these passages, and elsewhere, Rheinberger seems to be transmitting to us moving "energy patterns" of a cosmic inevitability, reflective of an aesthetic order of existence (cf. Whitehead), and to bring us tonally close to the heart of reality. The interacting parts of the tonal organic complex seem to "click," and to be possessed of an inevitable rightness. So Archibald Farmer can talk of the "self-consistency" of Rheinberger's style, and say that "it possesses that quality of timelessness by which one recognizes the art that endures." The newer physics has much to tell us of energy patterns. The tonal embodiment of these is the living tissue of music. The coming upon these occasional mountain-top passages is perhaps the top-ranking satisfaction which one amateur organist finds in playing Rheinberger.

But there are others, some tied up with the above as corollaries. One is the sense of the sheer logic of Rheinberger's musical "propositions." The "Monologues," for example, are compact gems of logical utterance. His oftmentioned natural flow and continuity are also of a piece with the above, constituting Rheinberger one of the most consequential and coherent of composers. The epileptic, fitful, arbitrary, self-willed element so obvious in much modern music (and dance) simply does not belong to the music of Rheinberger, considered either as classicist or romanticist. So we find him opposing the prevalent Wagner-Liszt flamboyancy of his day with a characteristic restraint and "nothing-too-muchness" which may help to explain why some even of his friendly critics could say that "much of his work betrays a lack of strong impassioned enthusiasm, and seldom, if ever, attains to that degree of exalted musical inspiration which marks the finest creations of a great genius." There seems to be an implied antithesis here between logic, coherence and rationality on the one hand and creative greatness on the other which is highly debatable. If true, it would involve Rheinberger in a case of "what price logic!"

St. Augustine refers to music as the *scientia bene movendi* and the *ars bene modulandi*—"the art of moving well," thus including various fields and media within its scope. If quality of movement be the touchstone (or one of them) of great music, and if "moving well" be a matter of naturalness, logical flow, coherence, sequacity, design, proportion, the inevitable unfolding of patterned energy potencies (the entelechy idea), and the like, then Rheinberger must be rated as one of the greatest of composers. For he moves well and beautifully. The enjoyment of this grace of his movement is another of the satisfactions attendant upon the playing of Rheinberger. It is something like the pure poetry (or music) of motion that one beholds simply in the posture and movements of the well-coordinated body of a dancer like Jose Limon. (Incidentally, the musically-minded philosopher interested in searching for expressions of philosophical propositions or solution in music of certain perennial metaphysical problems, will find in Rheinberger a rich field. It was not for nothing that the University of Munich conferred upon him an honorary Ph.D.)

Not unrelated to all the preceding is the satisfaction of apprehending, or of being apprehended by, the spirituality of so much of Rheinberger's organ music. What

little we know of Rheinberger's religious life, it appears in any case that reticent as he was by nature he also did not wear his religion upon his sleeve. Nor does he appear to have written his organ music expressly for church use. Kroyer refers to the pedagogical purposes of his organ compositions, but also suggests that perhaps Rheinberger felt a sort of aesthetic "categorical imperative" laid upon him to create *per se* these organ compositions, especially the sonatas. Did he intend to produce an inclusive twenty-four? But if there is anything like an inherent spirituality in the organ, then this increasingly seems to have appealed to Rheinberger, and he and the organ became soulmates. Whence then that spiritual quality of so much of his organ music that makes it so well adapted to church uses? In this connection we may note too his early rejection of an operatic career which might have been his, and the fact that as a child his mother intended him for the priesthood.

So too it is no accident that no organ music, not excepting that of Bach or Mendelssohn, excels that of Rheinberger in its fitness for the instrument. This feeling of the music's "belonging" to the organ must be reckoned as another satisfaction in playing Rheinberger. And it is a rightness that embraces "a wealth of ideas perfectly suited to the nature of the instrument" and so disposed as to lie just right for both hands and feet. As Archibald Farmer puts it, "As an organ stylist he appears to me to be absolutely infallible." Rheinberger's organicity reminds one of Kuhlau's "flutedness." Most flute players for example love to regale themselves hour after hour with his flute music, especially the duos, not only because of its tunefulness, but because it fits the flute like a fine glove the hand; so much so that it earned for him the title "the Beethoven of the flute." So too Chopin's music in relation to the piano-forte. The player knows at once that an organ lover and *Kenner* wrote Rheinberger's organ music. This does make a noticeable difference both to the listener and to the performer especially. Of Rheinberger it could never be said, "He also wrote for the organ."

His spiritual rapport with the organ also makes understandable in playing Rheinberger the satisfaction one receives in discovering the fine craftsmanship of his work, the joy of coming upon a job well done. Superb craftsmanship irrespective of medium, style or idiom also possesses a timelessness which makes it impossible ever to be outmoded, even if that idiom be the skill of an ancient Egyptian gem-cutter or the late nineteenth century classic-romantic musical idiom used by Rheinberger. Cosmic inevitability and well-ordered craftsmanship somehow belong together, so that a thing of beauty, so largely dependent upon fine "workmanship" whether in Nature or in the human scene, can be a joy forever. All of which again seems to point in the direction of an aesthetic order of existence which is the ground of such immortality. The word "master" naturally comes into one's consciousness when playing Rheinberger, yes even in those "sentimental" pieces, passages and movements! Whatever this "sentimentality" may comprise, here too, the master-workman makes of it a disciplined, finely wrought something.

This very fact suggests a further Rheinberger satisfaction relating both to his total organ output and the quality of his musical idiom, namely the experience of the nice integration in Rheinberger of the classic and the romantic; of intellect and feeling; of form and fantasy; of the objective and the lyric; of authority and freedom, law and liberty; of stability and experimentation; of consonance and dissonance—and other antinomies might be mentioned. In Rheinberger the Hegelian higher synthesis of thesis and antithesis finds ample illustration in musical categories. The fallacy of condemning all of Rheinberger by any one disparaging term or even by one set of such terms becomes apparent when one realizes this "both-and" character of Rheinberger's music. In the experiencing in music of this resolution of paradox, the reconciliation of "opposites" in a higher blending generally denied us in ordinary human existence, lies of course one of the ultimate satisfactions of life in whatever field found. Indeed this is one of the meanings of "heaven".

The charge of "sentimentality" or the like, by means of which his contemporary dissonant and other adversaries would utterly demolish Rheinberger and all his works raises many problems and demands an explanation. 1. It reveals, as stated above, a lack of first-hand, thorough acquaintance with and just appreciation of the many-sided Rheinberger. Perhaps the best way to refute this charge of the total sentimentality of Rheinberger's organ works would be to set such accusers to a careful study and playing of the twenty-four fuguetas, the seventeen magnificent fugues in the sonatas, some of the more severe first and last sonata movements noting especially the masterfully worked-out codas with their almost unerring sense of climax, the *ricercars* and *passacaglias*, etc. until convinced to the contrary. There is plenty of material of this kind available.

2. Just what are we to understand by "sentimentality" in music, in any case? By what unmistakable objective criteria is it to be recognized in music? Or is it largely or purely a matter of individual, subjective evaluation; in the case of Rheinberger antipathy perhaps even a matter of borrowed prejudice? It will always be debatable whether certain qualities in Rheinberger should receive the derogatorily intended label "sentimental" or be referred to as warmth, tenderness, lyricism, serenity, or to speak more technically as the curvaceous melodic line (why the current loathing of curves?), or as *Volkstümlichkeit*, a Rheinberger quality of which Father Niecks makes a great deal, finding his art deeply rooted therein, and the folk quality discernible even in his grandest and most scholarly compositions. It is often said, "I accept sentiment, but not sentimentality;" but is there any authoritative, universally accepted pronouncement to assure us just where the line is to be drawn—if any? The world still awaits a commonly accepted definition of sentimentality. Is it destined forever to wait in vain?

3. There seems to be a current feeling that the presence of "sentimentality" in the work of a creative artist is a sort of unforgivable sin, which at once removes said perpetrator outside the pale of respectability. But on this basis, who among the great ones will escape condemnation? Even Brahms has his "O wüsst ich doch

den Weg zurück," than which—. Some contemporary intellectuals could conceivably find certain Preludes of Bach's "Forty-eight" to be sentimental, not to mention some of the arias in the cantatas and even in the Passions. Others would find in the above simply evidence of the fact that Bach was a man of deep feeling and piety, a whole man, "all there". But is it not a more sane, healthful position to accept the output of a great creator *in toto*; to accept the "sentimental" or whatever it may be in his works that may not appeal to us or to this or that group, along with the rest, not wrongfully playing it up as alone *massgebend* for all his works, but realizing that the fires of time will eventually prove each man's work of what sort it is and will reveal and preserve in it whatever is of abiding value, be it the "sentimental" or something else? To recognize that all the output of any creative genius cannot be of mountain-top quality is merely to acknowledge that he is human. So that even if we feel warranted in referring to certain aspects of Rheinberger as unworthily "sentimental," that fact need not lessen his musical stature one iota. The point may well be taken that a wide distance separates the best of Rheinberger from the not-so-good, but it is also true that he is capable of producing long passages sustained on a consistently high level, and that much of his output is also of this character.

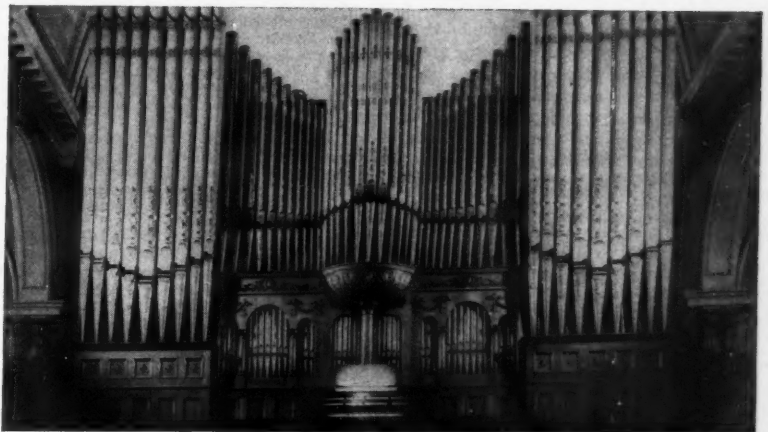
[To be continued.]

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For recital programs, etc., the closing
date is the 10th.

CHICAGO, AUGUST 1, 1955

The Uses of Adversity

"The Mistakes of My Life Have Been
Many!"

So began an old Gospel hymn of the
Moody and Sankey days which now is in
rather deserved desuetude, though it was
a frank confession of those who sang it.
It might well be in the mind of anyone
whose lot has fallen among the medical
men and who as a consequence enjoys
his outlook pretty much over the ceiling
of his bedroom: Such a time is a
good one for contemplation and for
needed reform. When one is being de-
hydrated, and defrosted, and otherwise
made innocuous by his physician, he
is apt to be in a meek mood and of a
lowly spirit.

All this is well for the soul and the var-
ious kinds of medical treatment are bene-
ficial to the bodily machine. At the same
time it will cheer the patient to contem-
plate, if he can, some of the traps he has
avoided. We can easily think back and
recall many mistakes of action and of pol-
icy in the course of the years, but it is
human to forget our errors and dwell on
happier recollections. Just now there
comes to mind one instance of the avoid-
ance of a mistake. It has always been the
intention of THE DIAPASON to dwell on
the bright side of the organ picture. We
have never yielded to the temptation to
break loose and condemn those who had
different conceptions of organ playing and
of program making. The right to do
things in his own way always has been
granted, regardless of personal taste and
preference. No one, we felt strongly, had
set us up as a judge. General tendencies
to go in the wrong direction we criticized
impersonally, but we never regarded it as
our function or privilege to tell the world
what or how to do things.

A few years ago one of our best friends
and co-workers took us to task for this
policy and asserted that the organ world
needed printed words that frankly and
fearlessly condemned many things and
that there should be less generous re-
views of the performances of some of
our artists. To point out to this critic
that the policy he outlined might do
more harm than good and sometimes
would approach cruelty made no ap-
peal. He did not see that every per-
former has his off days and that we
had heard very indifferent perform-
ances by men and women who as a
rule showed every sign of greatness in all
they did in public. And what a change in
taste seems to have taken place in the
last fifty years! What was considered the

Letters to the Editor

Luckless Lass in Dismay.

Wayne, Pa., July 5, 1955—
Dear Mr. Gruenstein:

I thought this bit of poetry might amuse
you, and also possibly your readers, if you
need a filler for a few spare inches. It was
written by a pupil of mine in response to
my request for some memory work.

Some girls are smart and like a breeze
Can dash toccatas off with ease,
And some are moody introverts
Who dish up "soul" where beauty lurks.
But I am such a luckless lass!
I learn chorales but then, alas,
Once book is closed, to my dismay,
Gone is chorale! I cannot play!

Dear Teacher, and it hurts to tell,
My brain cells just don't seem to jell
In staves and notes and rests and stuff.
This "memory" work! I've had enough!
Oh, why must I a numbskull be
When my heart dotes on pleasing thee?

The signature to the poem is VILLAGE
IDIOT.
Cordially,

ROBERT ELMORE.

Tribute to Professor Haase.

Indianapolis, July 13, 1955—
Dear Mr. Gruenstein:

If it be permitted for a student to set
down a few words of admiration for a for-
mer teacher, then may it please the edi-
tors to accept the following in tribute to
the now sainted Professor Karl Haase, Con-
cordia Teacher's College, Seward, Neb.

It was Haase's mission to train Lutheran
day school teachers, whose profession in-
cludes the responsibility of providing mu-
sic for the Divine service. His aim was to
bring each student to a point where he
could play at least a simple service with
dignity and reverence. Few graduates failed
to achieve this goal. What this meant to
the Church is being realized more and more.
Karl Haase was not primarily interested
in producing virtuosi. The "thick of thumb"
received just as much time in his organ
classes as did those who had "inclinations."

Most outstanding was the impress of his
character. When Haase on a Sunday mount-
ed the organ bench one beheld dignity and
reverence. (No ash trays on his console!)
His playing revealed humility and devo-
tion to his Saviour. We did not hear too
much from "the old masters." There was
a reason. A rationalistic Germany had nei-
ther heart nor ear for this religious musical
confession and let it remain unpublished
until after world war I when an afflicted
Germany began to make available this mu-
sical treasure. But Haase was interested in
this material. When some forty years ago
Dr. Edward Rechin began his pioneer work
in presenting recitals of Bach and contem-
poraries, Professor Haase had his upperclass-
men trek on foot the eleven miles from
Seward to Garland, Neb., to hear Rechin's
program.

Haase's gift of pedagogy led him to re-
place the "less good" in organ music with
something better. Thus came into being his
collection of wedding processions and re-
cessionals based on hymn-tunes to replace
—well, you know what.

Not to be forgotten in Haase memory is
the neat bow tie, the derby and the polished
shoes, all of which did not prevent "Jack"
from donning a pair of coveralls to make
repairs on some trusty and honorable old
"tracker", a service over the years which
if done on a commercial basis would have
changed many a financial report.

We cherish the example of one who
served his fellowmen and his Lord.
MARTIN J. BANGERT.

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Pittsburgh 6.

last word in the choice of a program of
fifty, and even twenty years ago, is often
the subject of ridicule today—though we
might well go back to much of it.

Well, we have tried hard to be fair, to
avoid praise of that which is not good but
to pick out in every instance the points
that could be approved and lauded. So
that is one possible mistake the Gospel
hymn writer might cross off in our case.
Now let our devoted readers, who have
been so generous as to overlook THE DIA-
PASON's faults, humble our apparent pride
by directing attention to the other side
of the ledger, for we well realize that the
mistakes of our life have been many—and
we have not yet finished the job we set
out to do.

Comments of Yesteryear

Explored and Exposed

[From THE DIAPASON of July, 1935.]

"The Modern Organ in the U. S. A."
has been discovered—nay more, it has
been exposed. The latest follower of the
late Christopher Columbus is D. Batigan
Verne, rising organ publicist of England
and until recently literary aid to Henry
Willis, the British builder. Mr. Verne had
a few advantages which Mr. Columbus
lacked. This is supplemented by a fluent
style, like that of the Greek historian
Herodotus, who was always interesting
if not accurate. Thus Mr. Verne's series
of articles, under the title given, in *Mu-
sical Opinion* of London, becomes interest-
ing to organ fans on both sides of the
water—also amusing to those on this
side. In addition to the advantage of
faster ocean travel than Columbus en-
joyed, Mr. Verne had the good fortune
to meet Senator Richards on his arrival
and, escorted by Public Organ Cogno-
scente No. 1, he explored the wilds as
far west as Chicago. In the latter city
the duo became a trio by the addition of
Dr. William H. Barnes, Public Organ
Cognoscente No. 2 (or is it No. 1?).
Thus the last vestige of dullness by rea-
son of unisonous agreement vanished
from the party. Public Organ Cogno-
scente No. 1 (or No. 2, as the case may
be) Richards having a fast car, Mr.
Verne saw much of the country and
many organs, being limited only by the
speed laws of the various states and their
political subdivisions, if, as and when
observed.

We are still looking for the conclusion
of the whole matter, as we are curious to
know the worst, but we have read enough
to realize that we possess few or no or-
gans that can pass muster, despite the
fact that we have what we thought were
some very good builders, all working un-
der the kindly watchfulness of Public
Organ Cognoscenti Numbers 1 and 2
(these being, as aforesaid, the senator
and the doctor, whose relative rank we
cannot guarantee, the same being no
doubt interchangeable).

It is always interesting and sometimes
beneficial to see ourselves as others see
us, and so we owe a vote of thanks to
Mr. Verne for holding up the mirror.
For his comfort we might say that he
did not try all the organs in America
and there may be some after all that
come up to his authoritative ideals.
Though we have been weighed in the
balance and found wanting, the day of
repentance is not past. We shall rely
upon missionaries such as our English
visitor to convert us. Then may dawn
the day of an American organ worthy
of the approval of Mr. Verne.

DOM BARON WILL LECTURE

AT NEWTON MUSIC SESSION

Dom Ludovic Baron, O.S.B., will be a
guest lecturer at the three-week music
session which opens Aug. 16 at Newton
College of the Sacred Heart, Newton,
Mass. Dom Baron, who comes from the
Abbey of St. Anne de Kergonan in
France, is considered an outstanding au-
thority on the interpretation of Gregorian
chant. Theodore Marier, F.A.G.O., will
lecture on boy choir training and Mother
Dora Guerrieri, Ch.M., will conduct a
workshop on choral music.

MRS. T. SCOTT BUHRMAN, WIFE
OF T.A.O. PUBLISHER, IS DEAD

Mrs. T. Scott Buhrman, wife of the
editor and publisher of *The American
Organist*, died July 18. Mrs. Buhrman
had been ill for several weeks but she
was expected to recover. Mrs. Buhrman
was Flora Lyon before her marriage.

JULIAN A. SAUTER, CHICAGO

MAINTENANCE MAN, IS DEAD

Julian A. Sauter, Chicago organ main-
tenance man, died July 12. Mr. Sauter
was associated with his brother in the
firm of Frank J. Sauter & Sons. He
leaves a widow and six children. A requi-
em mass was held July 14 in St. Cather-
ine of Siena Church.

Looking Back into the Past

Forty-five years ago the following news
was recorded in the issue of Aug. 1,
1910—

Results of the examinations of the
American Guild of Organists were an-
nounced. On the list of new fellows
among others were the names of Philip
James, Harold S. Schweitzer, J. Trevor
Garney, Harold V. Milligan, Harry A.
Sykes, J. Lawrence Erb and Mrs. Kate
Elizabeth Fox. Among the new associates
were Miss M. Arabella Coale, Miss Car-
rie M. Cramp, James W. Bleecker, Row-
land W. Dunham and Harris S. Shaw.

Because of his love for music and his
personal friendship for Homer A. Norris,
organist and composer, J. Pierpont Mor-
gan was building a \$20,000 home for Mr.
Norris on a crag of the Orange Moun-
tains. Mr. Norris was organist of St.
George's Episcopal Church, New York,
which Mr. Morgan attended.

Twenty-five years ago the following news
was placed on record in the issue of
THE DIAPASON of Aug. 1, 1930—

Philadelphia was host to the general
convention of the American Guild of Or-
ganists the last week of June. The pro-
gram was such as to evoke superlatives
from those who reported the convention.
The convention events included visits to
Longwood, the Pierre S. du Pont estate,
and to Atlantic City, to hear the new
convention hall organ.

A series of daily recitals on the partly
completed organ at the convention hall
in Atlantic City, N. J., was played by
Rollo Maitland of Philadelphia from July
17 to Aug. 27.

Announcement was made of the ap-
pointment of William Wallace Kimball,
of the third generation of the Kimball
family connected with the history of that
company, as managing director of the
organ department, with Robert Pier El-
liot as chief engineer.

Ten years ago the following news was
recorded in the issue of Aug. 1, 1945—

Mrs. James H. Cravens marked fifty
years as organist of the Westminster
Congregational Church in Kansas City,
Mo.

Richard T. Gore was appointed pro-
fessor and head of the music department
at the College of Wooster in Wooster,
Ohio.

John Burke was appointed director of
music at the First Baptist Church in
Los Angeles.

Dr. Harold W. Thompson, professor
of English at Cornell University and a
member of THE DIAPASON staff, was
elected a trustee of the New York State
Historical Association and was made an
honorary fellow of the Rochester Museum
of Arts and Sciences.

Lily Andujar received the William
C. Carl gold medal at the Guilmette
Organ School commencement, passed the
A.A.G.O. examinations with the highest
marks of any of the contestants and was
appointed organist and choirmaster of
the Washington Square Methodist
Church in New York City.

Father Joseph Muset, organist of the
Cathedral in Barcelona, visited the
United States after a six-year stay in
Australia, where he was a refugee from
the Spanish civil war.

Frank E. Ward marked thirty-nine
years at the Church of the Holy Trinity
in New York City.

William D. Wood, an organ builder for
fifty years, died in Hollywood, Cal. He
was 84 years old.

ASCENSION OFFERS AWARD
FOR WHITSUNTIDE ANTHEM

An anthem suitable for Whitsuntide
has been specified for the ninth annual
competition of the Church of the As-
cension, New York City. The music may
be for mixed voices, with or without ac-
companiment, and the length must not ex-
ceed seven minutes. One hundred dollars
will be awarded for the winning com-
position. It will be performed at the Church
of the Ascension May 10, 1956, and pub-
lished by the H. W. Gray Company. En-
tries must be mailed by Feb. 1, 1956.

A Rector Views the Anglican Church and Her Musical Ideals

By the REV. R. A. ISAAC

I. THE CHORAL SERVICE

The Christian Church from the time of its founding has given an important place to all forms of creative art. Architecture, sculpture, painting, stained glass, needlework, music and ceremonial have been employed to beautify the setting, enhance the dignity and lend color and warmth to Christian worship.

Music has shared greatly in the proclamation of the Gospel from the beginning and has found not only a cordial welcome, but a virtually essential place in Christian worship. There are few Christian groups, if any, who do not give some place to music within the context of their worship. In some traditions it holds a most exalted place, and this is supremely true of the Anglican Communion. More than a hundred years ago the Rev. Dr. John Jebb, writing a treatise upon the choral service in the Church of England, said that the choral service is "that more solemn manner of celebrating divine worship which has been practiced in the principle churches throughout the world, and which the Church of England, in accordance with her uniform recognition of Catholic usages, had retained".

Music came into the Christian tradition just as naturally and by the same means as the Gospel itself—through the Jewish synagogue where it played an important part in the liturgy. The liturgy of the synagogue provides the background material and the starting point for the Christian liturgy and all of its subsequent developments.

One frequently encounters the curious prejudice that the full choral service is "high church," but actually the mere fact that the service is sung bears no particular doctrinal significance whatsoever. The practice of singing the liturgy has been a characteristic of Christian worship from the very earliest times, and, as a matter of fact, nothing was known of the so called "low" or "simple" celebration of the Holy Eucharist until it was invented and accepted as the norm in the Latin Church during the Middle Ages. The great Eastern Orthodox Communion knows nothing of such services even to this day.

The choral service is actually in the best tradition of the world-wide Anglican Communion. From the time of the Norman Conquest onward the offering of a daily choral service of considerable elaboration was the first duty of the communities who served the great English cathedral churches and monastic foundations. This continued to be true despite the Puritan influence of the seventeenth century which replaced so much of the beauty and color of the church's traditional worship with drabness, some vestiges of which still remain.

The daily offering of the glorious choral service is a principle that has been continued in many places in England and should be maintained in all the principal churches throughout the Anglican Communion. Dr. Duncan-Jones, the late Dean of Chichester, has summed it up in these words: "The great tradition of English Church Music is a sacred trust and the offering of music is a true act of worship".

II. THE PURPOSE OF MUSIC

The one aim and purpose of all church art is to be the vehicle of devotion. Therefore, all art works used in connection with Christian worship should be submitted to a rigid four-fold test: (1) Is it good art? (2) Is the Glory of God the motive that inspires its use? (3) Does it serve well the purpose for which it is intended? (4) Does it fit well and naturally into the place for which it has been selected?

There are in existence certain monstrosities that one would be reluctant to dignify with the word art, but they are allowed to remain out of reverence for the subject matter. That is a great mistake. One can observe many memorials in various churches on which the inscription might well read "In memory of God and to the greater glory of John Doe." Then there are things of artistic value that are really dedicated to the glory of

God but for some reason or other do not arouse religious emotions or move persons to devotion. Such things cannot be said to serve the purpose for which they are intended. Works of artistic value, dedicated to the glory of God which do arouse religious emotions and do move people to devotion have frequently been poorly placed and their light is hidden under a bushel.

It is especially necessary to keep these tenets in mind when dealing with church music because this is the most intimate and in some respects the most subtle of the church arts. Church music of the highest artistic value loses some of its inherent virtue when it is used to attract a congregation, to deify a composer, to exalt a choirmaster or to delight the clergy. In order to serve well the purpose for which it is intended it must arouse the proper emotions and bring forth the proper response. Music has been rightly called the universal language because it is a universal means of expressing feelings and emotions, whether of joy or sorrow, hope or despair. Church music should be the kind of music that expresses strong faith and gives assurance. There is plenty of room for sentiment in church music but no place for sentimentality.

III. CHOICE OF MUSIC

Much music written upon a religious theme and bearing a sacred character is not, properly speaking, church music. In the main, church music should be defined as music which has been written with the express purpose of being used in connection with the liturgy. Hence, a distinction between church music and the more general category of sacred music.

The music for a particular service should arise out of the needs of the service itself and should not be imposed upon it from the outside as a mere adornment. Such treatment is artificial and gives an air of artificiality to the service and perhaps even to the message that is proclaimed. The music upon any and every occasion must be chosen so as to express and emphasize the teaching brought forth in the liturgical propers for that occasion—it must be liturgical music. "Music is liturgical in character not because of its style, but by the effective way in which it expresses the meaning of the sacred text. It is music married to words, so that they take hold of the worshiper's whole being and lift it up to God". (Shepherd, "Worship of the Church," p. 54) The choice of music, therefore, is to be determined by the principle that it shall be an enrichment of the liturgy. This means, with special reference to the Anglican Communion, that the music chosen for worship must conform to the rite set forth in and to the spirit of the Book of Common Prayer.

In the introduction to "Music in Church," a report published in 1951 by a committee on church music appointed by the Archbishops of Canterbury and York, we have this clear statement: "The Book of Common Prayer enshrines for Anglicans the age-long liturgical tradition of the Christian Church. In it is expressed the adoration of the people of God; through it flows the redemptive activity of God; from it springs a perpetual fountain of inspiration. The music of the church is therefore primarily the music that belongs to the Book of Common Prayer."

The music of the Anglican Communion is primarily liturgical music and is largely concerned with the four "regular services" appointed for public worship in this church. These services are the order for Holy Communion, often called by its most ancient name, the Eucharist; the order for morning prayer, sometimes called matins; the order for evening prayer or evensong, and the litany. The music required for these four services constitutes a wide variety but can be reduced to the following six classifications: (1) Hymns. (2) Psalms and canticles. (3) Settings of the ordinary of the Eucharist. (4) Anthems. (5) Versicles and responses. (6) Intonation of the collects and lessons.

In addition to fitting well into the proper places in the service, this music must also be suitable to the varying emphases of the Christian liturgical year, each season and each holy day receiving its special attention and reflecting certain modes as we progress from Advent

RICHARD A. ISAAC



THE REV. RICHARD ALLISON ISAAC, author of the article "A Rector Views the Anglican Church and Her Musical Ideals" which appears in this issue, is the rector of St. Stephen's Church, Woodlawn, New York City. Father Isaac is an alumnus of the Oberlin Conservatory, Columbia University and Adelphi College. He was graduated from the General Theological Seminary in 1951 and was ordained a priest in November of that year. In 1951 and 1952 Father Isaac was vicar of the Mission Church of Christ the King, East Meadow, Long Island. He has devoted much time to the study of church music and his article "Is Something Wrong with Our Music?" was featured in the January, 1955, issue of *The Living Church*.

to Trinity Sunday and then through the Trinity season.

IV. LANGUAGE OF WORSHIP

The Anglican Communion has always maintained the use of the vernacular in its services. Article XXIV of the Articles of Religion states: "It is a thing plainly repugnant to the Word of God, and to the custom of the primitive church, to have public prayer in the church, or to minister the sacraments in a tongue not understood of the people." It has always been considered that this principle applies to the sung as well as to the spoken parts of the services but a strict interpretation has never been insisted upon especially with certain things that are familiar and the meaning of which is known to all. For example, the English Book of Common Prayer proposed in 1928 provides for the use of either the Greek words *Kyrie eleison* or the English "Lord, have mercy upon us". This is a very ancient part of the liturgy and was originally in Greek, a fact which offers a strong argument in favor of its use as a mark of continuity with the ancient church. It is sung or said in Greek even in the Roman Rite where everything else is in Latin. Other examples of the legitimate use of a foreign language for Anglican services may be found in hymns and carols in phrases such as *Venite adoremus Dominum* or *Gloria in excelsis Deo* in two of the more familiar Christmas carols. *Venite* and *Gloria in excelsis* are certainly familiar to Anglicans because of the actual use of these terms in the Book of Common Prayer to designate certain parts of the services.

Occasionally Latin motets are sung in place of English anthems and usually when this is done the English translation appears on the leaflet distributed to the worshipers. However, on the whole, there is little need to resort to Latin motets in place of English anthems since there is such a huge English repertory. We may say for the record that the use of Latin in the services has always been allowed wherever it is understood. This is particularly true in England in college chapels at the universities and at Winchester and Eton; also in convocation.

So far, in this discussion about language, we have been thinking mainly in terms of English speaking peoples. We must bear in mind, however, that the Anglican Communion, because of its in-

herent nature, must proclaim the Faith "in all countries, and for all people" and that the world-wide Anglican Communion now embraces many thousands of communicants who do not speak or understand English. If this aspect appears to be neglected here it is simply because there is as yet no definite material or tradition, no substantial music repertory other than that which exists in English and which has been conceived in terms of an Anglicanism which had not reached out into the mission field with the attitude of developing the native culture and finding ways to express itself in the terms of the native peoples. We have now reached that stage and new problems concerning music and language arise as the Church continues to move into new mission-fields and attempts to make its message relevant to the natives.

The Bishop of London, Dr. Wand, writes in his book, the "Anglican Communion": "Every race has its own type of music, and even when Western religious music is introduced into the various parts of the mission field the natives generally tend to render it in a manner characteristic of themselves" (p. 327). He confesses elsewhere in this same book, when speaking of Africa, that "it is sometimes a painful experience to hear hymns translated into the vernacular sung to the old tunes of Dykes and others, when there exist local tunes which could be used with great effect" (pp. 231-232). Some experiments have been made with the use of native music and language and without any wide departure from the traditional Anglican framework. The Anglican Diocese of Dornakal under the great Indian bishop, Vedanayagam Samuel Azariah, probably went further than any other in this respect, and one cannot help but express deep regret over the fact that this great diocese has now left the Anglican fold to cast its lot with the Church of South India. Other valuable work has been done in the Diocese of Lebombo in using African music, and in West Africa there is a group of Christians who have been actively engaged in utilizing the rich store of tribal music for the services of the Church. This is an area in which we might expect to see some great new developments in the years to come.

V. CHOICE OF TEXT

There are two official statements that govern the choice of text and the performance of the music in the American Church. The one is a rubric from the Book of Common Prayer which states: "Hymns set forth and allowed by the authority of this church, and anthems in the words of Holy Scripture or of the Book of Common Prayer, may be sung before and after any office in this book, and also before and after sermons". This rubric is intended to supplement the other official statement, Canon 24 of the Canons of the Episcopal Church in the United States of America, by limiting the choice of texts sung in public worship to those that are fitting accompaniments to the doctrine and literary style of the offices in the Book of Common Prayer. Canon 24 states: "It shall be the duty of every minister to appoint for use in his congregation hymns or anthems from those authorized by the rubric, or by the general convention of this church, and, with such assistance as he may see fit to employ from persons skilled in music, to give order concerning the tunes to be sung in his church. It shall be his especial duty to suppress all light and unseemly music, and all irreverence in the performance".

Both of these statements deserve careful consideration and compliance. One sometimes wonders, especially when reading wedding and funeral notices in the press, if the clergy and church musicians are even aware that these two statements exist. The work of selecting and preparing music for all services on all occasions is a tremendous task especially at a cathedral or large parish church. But it goes without saying that the same care should be taken regardless of the size or location of a particular parish church. It is work that should be handled by one who has a good knowledge of music including familiarity with the great repertory of English church music, a good grounding in liturgies and good artistic taste. The major responsibility for the music should and must,

[Continued on page 23.]



Canadian College of Organists

OFFICERS OF THE C.C.O.

President—D'Alton McLaughlin, Toronto.
 Honorary Vice-Presidents—Sir Ernest MacMillan, T. M. Sargent and Dr. Healey Willan.
 Secretary—Mrs. P. Pirie, 79 Empress Avenue, Willowdale, Ont.
 Treasurer—H. Rosevear, Toronto.
 Registrar—G. D. Jeffery, London.
 Registrar for Examinations—F. C. Silvester, Toronto.
 All correspondence should be directed to the Secretary.

Successful Candidates

The following candidates were successful in the June, 1955, examinations of the Canadian College of Organists:

Fellowship:

Eleanor M. Bush, Vancouver, B. C.
 William H. Wickett, London, Ont.

Associateship:

Keith L. Hopkins, Dundas, Ont.
 Joan Johnston, Vancouver, B. C.
 Alan McKinlay, Scarboro Junction, Ont.
 Wilfred Treusch, London, Ont.

F. C. SILVESTER,
 Registrar for Examinations.

Convention Program Revised.

The revised program of the convention of the Canadian College of Organists, to be held in London, Ont., Aug. 30, 31 and Sept. 1, has been announced as follows:
 Aug. 29—Council meeting at the studio of Gordon Jeffery.

Aug. 30—9 a.m., registration at the Metropolitan United Church. 10 a.m., general session. 12:30 p.m., luncheon at Huron College, University of Western Ontario. 2:15, Gordon Jeffery with chamber group at Aeolian Hall, Ernest White conducting. 3:30, Keates organ demonstration. 4:30, Holmes organ demonstration. 7:30, recital by John Cook at St. Paul's Cathedral. 8 p.m., evensong service.

Aug. 31—10 a.m., panel discussion. 12:30 p.m., luncheon at Beal Technical School. 1:45, photograph. 2:15, recital by W. H. Wickett at St. Paul's Cathedral. 3:30, choral workshop. 8:30, recital by Virgil Fox at the Metropolitan Church. Reception.

Sept. 1—9:30 a.m., lecture on organ accompaniment by William M. Findlay. 10:45, lecture on keyboard harmony and ear training by Carleton Bullis. 11:45, unfinished business. 2:30 p.m., recital by Francois Aubert at the Dundas Street Centre United Church. 4:30, electronic organ demonstration. 6:45, banquet at First-St. Andrew's Church.

New Centre in Victoria.

A new centre, composed of twenty-four members, was organized June 24 in Victoria, B.C. The preparatory work had been done by Charles Palmer, M.A. (Oxon.), A.R.C.O., Graham Steed, F.R.C.O., Cyril C. Warren and Dr. D. B. Roxburgh. Dr. Charles Peaker of Toronto was the guest speaker at the opening meeting. Later in the evening members enjoyed a masterly recital played by Dr. Peaker on the large four-manual Casavant organ in the Metropolitan United Church.

GRAHAM STEED.

OSHAWA CENTRE—The annual meeting of the Oshawa Centre was held at St. George's Anglican Church parish hall. Preceding the meeting a potluck supper was enjoyed by members and their guests. An astonishing variety of delicious food was contributed, one dish by each member. The year's activities were reviewed. Out-of-town speakers at meetings were George Maybee, Kingston; Frederick Silvester, Toronto, and John Gordon, Orillia. Especially successful was the book review evening and the musical quiz evening, at which meeting the members of the Oshawa Branch of the Ontario Reg-

Catholic Church Music

By ARTHUR C. BECKER, Mus. D.

From the firm of J. Fischer & Bro. the following liturgical compositions are recommended for careful study:

Short Sunday Mass in Honor of St. Pius X, by Carlo Rossini. For three equal voices (TTB or SSA). This is a serviceable mass of musical values. The Credo figured sections alternate with the Gregorian Credo IV. This mass is also published for four mixed voices.

"Missa Quarta," by Antonius Lotti (1665-1740). For three equal voices (TTB or SSA) a cappella. This well-known polyphonic mass has been abridged according to liturgical standards by the Rev. Carlo Rossini.

Mass in honor of St. Ann, by Philip G. Kreckel. For two equal or unison voices. Its simplicity recommends this work.

"Missa Jesu, Salvator Mundi," by Vito Carnivalli. For SATB. Very melodious and singable.

"Missa Regina Assumpta," by Jean Beghion. For SATB. Easy to learn and with some attractive solo portions.

"Missa Brevis" in Honor of St. Aloysius Gonzaga, by Vincent Goller. For SATB. Goller's reputation as a composer of church music is borne out in this mass. Interesting contrapuntal passages throughout.

Mass in Honor of St. Caecilia, by August J. Huybrechts. For (SATB ad lib). A practical mass for choirs where attendance is irregular. It possesses musical values.

Mass in G, by Leopold Syre. For SATB. The Sanctus and Benedictus are well written.

"Following the Mass by Song," by the Rev. Carlo Rossini. This compilation consists of ten English hymns set to traditional tunes of the eighteenth century. These hymns may be sung at many occasions but are most appropriate for unison congregational singing at Low Mass.

"Confirma Hoc Deus," by Philip Kreckel. For SATB. A stirring and dramatic number for confirmation.

Magnificat, by Philip Kreckel. for SSA. This is a fine setting of the Magnificat set to English text.

The firm of McLaughlin and Reilly has published the following mass:

Mass in Honor of St. Ambrose, by Richard Keys Biggs. For three treble or three men's voices. One of the best masses on the market today. It is liturgical in every sense of the word and musically of high artistic value. Plainchant Credo I is used, with the accompaniment by the late A. Bragers.

istered Music Teachers' Association were guests. The centre sponsored an unusual recital by Dr. Charles Peaker (organist) and his daughter Marie (pianist) and organized the community carol service, eight Sunday evening recitals during the Lenten season and "The Messiah". A check for \$100 was sent to the building fund. Officers for the 1955-56 season are as follows: Past chairman, Leon Nash; chairman, John Robertson; secretary, Mrs. G. K. Drynan; treasurer, Raymond Martin; executive officers, Matthew Gouldburn, Kelvin James, George Rapley and Ronald Kellington; social convener, Mrs. Richard Moses. Plans and suggestions were made for the next season, with the new chairman presiding. Entertainment for the evening was provided by Kelvin James, who showed his colored film of England and Scotland, taken during a recent trip there.—Mrs. G. K. DRYNAN, Secretary.

BRANTFORD CENTRE—J. L. MacDowell was elected chairman of the Brantford Centre at the annual dinner and business meeting held at the Erie Beach Hotel, Port Dover, June 7. The centre has just completed its eighteenth successful year. The retiring chairman, Miss E. L. Muir, expressed her appreciation for the cooperation of the members and executive during her two years in office. Miss E. L. Senn spoke briefly, thanking Miss Muir for her efforts on behalf of the college. Other officers are: Past chairman, Miss Muir; vice-chairman, Markwell J. Perry; secretary, Donald Clubine; treasurer, Mrs. A. Crumback; social convener, Mrs. Harry Priestley; executive, George A. Smale, Harry Priestley, Mrs. F. C. Bodley and Miss Adera Campbell. The slate of officers was presented by George E. F. Sweet, chairman of the nominating committee. After the business meeting Mr. MacDowell showed interesting and colorful slides of his trip to the British Isles and Europe.—DONALD CLUBINE.

A NATIONAL PHOTOGRAPHY CONTEST, offering \$575 in prizes, has been announced by the American Music Conference, Chicago. The contest, open to all photographers, amateur and professional, closes Jan. 15, 1956. The only qualifications for entries are that the performance of music must have a prominent place in the pictures and the musicians shown must be amateurs. Pictures of professional musicians are not eligible.



The first Casavant organ was built in 1837 by Joseph, father of J. Claver and Samuel Casavant, who toured Europe meeting noted builders and working. Upon their return in 1879 they announced formation of a partnership dedicated to the building of organs "embodying all the latest improvements." This year the firm celebrates its diamond jubilee.

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EASTERNERS CONVEENE AT HOTEL IN NEWARK

MANY CHURCHES VISITED

**Metropolitan New Jersey Chapter Is
Sponsor—Three Days of Music,
Workshops and Entertain-
ment—Cantata Is Climax.**

The Metropolitan New Jersey Chapter was host to the Eastern regional convention of the A.G.O. June 27, 28 and 29, with headquarters at the Military Park Hotel, Newark, N.J. The grand ballroom of the hotel provided ample space for exhibits, registration and reception of members in addition to proving an unusual setting for a choral workshop. After registration on the morning of the 27th the convention got under way with the regional organ competition, held in nearby Trinity Episcopal Cathedral. Contestants from seven chapters entered the contest with the decision of the judges going to the brilliant playing of Thomas Spacht of Delmar, N.Y., and the Oberlin Conservatory, who represented the Eastern New York Chapter.

Two recitals and an evening service at three other downtown churches completed the musical activities of the first day of the convention. At Temple Oheb Shalem, Cantor Edgar Mills, assisted by Marguerite Meyerovitz, temple organist, were heard in excerpts from Jewish liturgical music, with interesting comments on their style and place in the liturgy. The convention then moved to the First Presbyterian Church, where the organist and choirmaster, George Markey, delighted the members with his excellent playing of a varied program which began with Bach and ended with Messiaen.

The evening program was held at Grace Episcopal Church. After another fine organ recital, this time by Alec Wyton, F.R.C.O., F.A.G.O., organist and master of the choristers, Cathedral of St. John the Divine, New York City, choral evensong was sung by the combined choirs of boys and men of St. Peter's Church, Morristown, Burnett Andrews, organist and choirmaster; St. James' Church, Montclair, Russell Hayton, A.A.G.O., M.S.M., organist and choirmaster; St. Peter's Church, Essex Fells, E. A. Hillmuth, L.T.C.L., organist and choirmaster, and Grace Church in Newark, Frank C. Smith, L.T.C.L., organist and choirmaster. Mr. Smith conducted the choirs while Mr. Hayton accompanied the canticles and anthems. This program was unusually effective because the music was heard in the setting for which it was written, the church service. The day ended with a social hour at headquarters with Mary Elizabeth Compton, M.S.M., in charge of festivities.

The second day of the convention opened with breakfast for the deans and regents, followed by the regional business meeting. Of special interest was the invitation given by Miss Grace M. Van Demark, out-going dean of Eastern New York, and her successor, Wellington Stewart, for the regional convention to come to Albany, Schenectady and Troy in May, 1957. Robert Baker, dean of the New York City Chapter, invited the members present to the national convention to be held in New York City in 1956. The business meeting then adjourned to attend a choral workshop conducted by Paul Swarm from the Church Music Foundation. Mr. Swarm, while ostensibly discussing such diversified problems as choir membership, choral techniques, rehearsals and repertoire, demonstrated the vital part that a pleasing personality plus the use of good psychology and consideration for others play in the life of a successful choir director.

The first event of the afternoon of June 28 was a tour of the recently completed Cathedral of the Sacred Heart. Its ex-

cellent acoustics was demonstrated by a brief recital on the chancel organ by Robert Owen of Christ Church, Bronxville, N.Y. After the cathedral tour the activities of the convention moved to Montclair, where Edward Linzel, organist and choirmaster at the Church of Saint Mary the Virgin, New York City, played an excellent recital on the fine Möller organ at the First Congregational Church. In the evening the convention was privileged to hear one of the outstanding choral groups of the metropolitan area, the New Jersey Oratorio Society, sing the beautiful and poignant "Contemplation on the Crucifixion" by Frank Scherer in St. Luke's Episcopal Church, where Mr. Scherer is organist and choirmaster.

The next morning was devoted to another session of the choral workshop under Mr. Swarm. At its conclusion the A.G.O. journeyed to Princeton to hear Catharine Crozier play an outstanding recital on the Princeton chapel organ. After dinner at the charming Princeton Inn the convention continued its New Jersey tour and stopped in Plainfield for an evening program at the Crescent Avenue Presbyterian Church. The program included a recital by Robert Baker, played with his usual artistry and brilliance, and the "Song of Amos," by Dr. Charlotte Garden, F.A.G.O., sung by the Crescent Avenue Church choir under Dr. Garden. This cantata uses fourteen traditional synagogue melodies set to a text from the book of Amos by John J. Moment, D.D., minister emeritus of the Crescent Avenue Church. The soloists included Phyllis Runyon, soprano; Frederick Lechner, cantor of Central Synagogue, New York City, formerly baritone of the Metropolitan Opera; Clarence Andrews, trumpet, and Raymond Perry, tympani. This program provided a thrilling climax to three days of excellent and inspiring programs.

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SCHLICKE COMPANY HAS TORONTO ORDER TO REBUILD AND ENLARGE

Holy Trinity Anglican Church Signs Contract—Miss Catherine Palmer, Organist, Assists in Planning the Specifications.

The organ in Holy Trinity Anglican Church, Toronto, will be rebuilt and enlarged by the Schlicker Organ Company. Catherine Palmer, A.R.C.O., organist, assisted in planning the stoplist for the three-manual instrument, which will contain 3,239 pipes. The installation is to be completed in 1956.

The stoplist will be as follows:

GREAT ORGAN.

Principal, 16 ft., 65 pipes.
Principal, 8 ft., 65 pipes.
Rohrflöte, 8 ft., 65 pipes.
Spitzflöte, 4 ft., 65 pipes.
Octave, 4 ft., 65 pipes.
Spitzflöte, 4 ft., 65 pipes.
Quint, 2 3/4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Mixture, 4-6 ranks, 330 pipes.
Trumpet, 8 ft., 65 pipes.
Solo Trumpet (Positiv), 8 ft.

SWELL ORGAN.

Liebllich Gedeckt, 16 ft., 65 pipes.
Gedeckt, 8 ft., 65 pipes.
Viola, 8 ft., 65 pipes.
Viola Celeste, 8 ft., 53 pipes.
Octave, 4 ft., 65 pipes.
Flute, 4 ft., 65 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Mixture, 4-5 ranks, 293 pipes.
Clarinet, 16 ft., 65 pipes.
Oboe Schalmey, 8 ft., 65 pipes.
Clarion, 4 ft., 65 pipes.
Tremolo.

POSITIV ORGAN.

Principal, 8 ft., 65 pipes.
Quintadena, 8 ft., 65 pipes.
Octave, 4 ft., 65 pipes.
Rohrflöte, 4 ft., 65 pipes.
Octave, 2 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Siffelöte, 1 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Scharf, 4-5 ranks, 293 pipes.
Krummhorn, 8 ft., 61 pipes.
Solo Trumpet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Liebllich Gedeckt (Swell), 16 ft.
Principal, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Choralbass, 4 ft., 32 pipes.
Gemshorn, 2 ft., 32 pipes.
Mixture, 4 ranks, 128 pipes.
Posaune, 16 ft., 32 pipes.
Solo Trumpet (Positiv), 8 ft.
Clarion, 4 ft., 32 pipes.

MARGARET WEBER



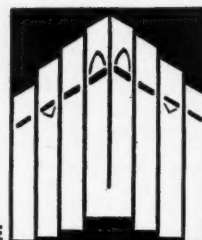
By CORRECTLY IDENTIFYING the fifty themes and fragments extracted from organ music of all schools and periods, together with other themes from symphonic and chamber music repertory, Margaret Weber, of Sylvania, Ohio, won first prize in the Organ Institute contest. Her award was a free trip to Europe with the Institute tour of famous old organs. Miss Weber, an Associate of the American Guild of Organists, is the organist and director of music at St. Paul's Methodist Church, Toledo. She has just been re-elected president of the Toledo Piano Teachers' Association and for several years she was official accompanist of the Toledo Choral Society. Miss Weber is the composer of two motets, a string quartet and a trio-sonata for organ.

Second prize was won by Robert T. Anderson, of Bloomington, Ill. Arthur R. Croley of Fisk University in Nashville, Tenn., is the winner of the third prize.

MUSIC RESEARCHERS are invited to suggest sources they consider worthy of investigation within the framework of the history of German music from 1459 to 1700. All documents pertaining to this in the libraries of Germany and abroad will be collected in the form of microfilms and will be housed in the archives of the House of Culture at Kassel, where the German Commission for the History of Music can carry on the work begun before the war by the Berlin Institute for Research on German Music. The new archive in Kassel also plans to continue the series "Heritage of German Music," which currently numbers twenty-four volumes.

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READING CONVENTION
FEATURES E. P. BIGGS

REGISTRATIONS TOTAL 132

Dr. Elaine Brown Speaks—Recitals
and Choral Festival—Unusual Con-
cert by Catch Club—Solemn
High Mass Is Heard.

The regional convention for Pennsylvania, Delaware, Southern and Central New Jersey met in Reading, Pa., as guests of the Reading Chapter, A.G.O., June 21, 22 and 23, with headquarters in the Abraham Lincoln Hotel. Tuesday morning, June 21, was given over to registration. The following chapters were represented (fourteen out of sixteen): Altoona, Central New Jersey, Erie, Harrisburg, Lehigh Valley, Lancaster, Pennsylvania (Philadelphia), Pittsburgh, Southern New Jersey, Williamsport, Wilkes-Barre, Wilmington, York and Reading. "Out of region" delegates were from the following states: New York, Massachusetts, Virginia and Iowa. Registrations numbered 132.

Before the afternoon program started the dean of the Reading Chapter, Grace Weaver Starr, welcomed the guests and wished for them a happy time while in the city. The first musical event was an organ recital by Marie L. Schumacher, organist-director of St. Paul's Episcopal Church in Westfield, N. J. Miss Schumacher, a native of Pottstown, Pa., is a graduate of the Peabody Conservatory and before her present position was organist of St. Mary the Virgin in New York City.

After the recital there was a Solemn High Mass in St. Paul's Roman Catholic Church, with Angela Haage Ganster playing and directing a chorus of twenty men in a Mass by Phillip Kreckel. The celebrant was the Rev. Father Walter Reese, director of music at the Pontifical College, Josephinum, Worthington, Ohio, a training college for the priesthood. Father Reese is a member of the American Guild of Organists.

The evening concert was an unusual one, given by the Catch Club of Reading, under the direction of Bruce Helwig. Members of the club are Betty Fisher, Helen Stanley, Thomas Clay and Mr. Helwig. This program was in St. Paul's Evangelical and Reformed Church. The group was assisted by an ensemble of recorder players. They were Anne Spaar, Eleanor Spaar, and Blanche Spaar, with Helen Smith at the piano. The featured number by the Catch Club was "Missa Brevis," by Buxtehude. The program continued with catches, canons and madrigals. The recorder ensemble played numbers by early American composers.

On convention day number two, Wednesday, the session got off to a good start in the ballroom of the Abraham Lincoln Hotel with a lecture by the noted authority on children's choirs, Ruth Krehbiel Jacobs, of Santa Barbara, Cal., whose subject was "The Key to the Future of Church Music." Quoting Mrs. Jacobs: "Choirmasters are obligated to teach something in every choir rehearsal, to give each child a chance to learn something for himself."

At 1:30 about sixty guests went on a bus trip to the Ephrata Cloisters. In the days of the Revolutionary War this was a Protestant training school for young women who would enter into the service of the church. There is also a church in connection with the school. The afternoon recital was given in the ballroom by Dale Peters of Paterson, N. J., on the Allen electronic organ. Mr. Peters was the national winner in the young organists' contest in 1954.

The featured artist, E. Power Biggs, played in the ballroom at 8:30 to an estimated 500 people, using his own Schlicker organ, built for him by that company in 1954. Mr. Biggs came to the city on Monday and was the honored guest at a dinner. He played a number of recordings of the old organs of Europe and gave a description of each organ.

The final day opened with a lecture by Dr. Elaine Brown, director of choral activities at Temple University, Philadelphia, and founder and director of the Singing City Choir of Philadelphia. She spoke on "The Plus Element in Choral Conducting." She told the organists and choirmasters that they "should feel the urgency for using choral music to express something far beyond man." In the

MRS. GEORGE GUYAN



MRS. GEORGE GUYAN RESIGNS;
CHURCH ORGANIST 65 YEARS

Mrs. George Guyan has resigned as organist of the Congregational Church of Monticello, Iowa, after having served forty years. Mrs. Guyan is the sister of S. E. Gruenstein, editor and publisher of THE DIAPASON. Her resignation marks the end of sixty-five years as organist in Monticello churches. Previously she played for twenty-five years in the Evangelical and Reformed Church, of which her father, the Rev. Elias E. Gruenstein, D.D., was the pastor for twenty-three years.

At Mrs. Guyan's last service, June 26, the minister, the Rev. Mr. Ellis, spoke about her devoted service to the church and her leadership in the musical life of Monticello. Mrs. Guyan has taught hundreds of piano pupils and some of them have won high honors in local and state contests. Her family has been active in the life of the community and her late husband was postmaster of Monticello for many years.

Mrs. Guyan is the mother of two sons—the late Siegfried G. Guyan of Monticello and George R. of Chicago, an executive of the Columbia Broadcasting System.

afternoon, at St. John's Evangelical Lutheran Church, a recital was given by Doris Hamel, organist of Holy Trinity Lutheran Church in Philadelphia, and a junior at the Curtis Institute.

On the first day of the convention a contest among four young organists was held in Christ Episcopal Church for the purpose of selecting a winner for this region. The contestants were Nancy Kahler, Lancaster; Andrea Toth, Pittsburgh; Robert Lynn, Meadville, and Edwin Flath, organist of St. Paul's Episcopal Church, Philadelphia, who was chosen to be the winner. Mr. Flath played a recital in Christ Episcopal Church at 4 p.m.

Approximately 100 people attended the banquet in the ballroom. The dean of the Reading Chapter, Mrs. Starr, presided and introduced first our regional chairman, Newell Robinson of Philadelphia, and next the general chairman of the convention, Dorothy Sutton, organist-director of the First Methodist Church, Pottstown, who in turn introduced the various committee chairmen. Dr. Elaine Brown was the guest of honor.

The final event (and a highlight) was the choral concert at St. Mark's Evangelical and Reformed Church at 8:30. In spite of a very hot, humid night, about 450 people were in attendance to hear a choral festival sung by 125 voices from the choirs of Reading Chapter members, under the excellent directorship of that dynamic personality, Dr. Brown. The chorus was assisted by the Reading String Quartet, under the direction of Walter Pugh. Their feature number was "Eine kleine Nachtmusik," by Mozart.

The local newspapers, radio and television stations were most cooperative, sending reporters and photographers to the meetings and arranging interviews with the dean, the regional chairman, Dr. Brown, Mr. Biggs and, incidentally, the publicity chairman. Members of the convention committee were: General chairman, Dorothy Sutton; secretary, Sara D. McGowan; program, Grace W. Starr; publicity, Marguerite A. Scheifele; con-

YALE DEAN SAYS TEACHERS
RESPONSIBLE FOR NEGLECT

The major burden of blame for the ignoring of serious American composers was laid at the feet of "inadequate music teachers" by the dean of the Yale School of Music in a radio speech July 17 broadcast by station WTIC, Hartford. Professor Luther Noss said the stranglehold of a group of "notorious fifty pieces" of nineteenth century symphonic music on music teachers and others in the music world must be broken once and for all if American composers are to be accorded general public recognition. "We must stop," said Dean Noss on the "Yale Interprets the News" program, "teaching music only in terms of a few great names, most of them from a single short period in music history."

However, progress is being made in freeing American audiences and composers from their nineteenth century shackles, he added, "but too slowly, for it is not supported by all who teach music, particularly those who teach our younger people." How did these "notorious fifty pieces" get such a hold on America? Dean Noss said "our first music teachers and professional musicians were mostly from central Europe and brought to this country their musical traditions and instilled them here."

The nation's first music schools and conservatories were built on these same traditions, and the nation's first musical public, therefore, "was thoroughly indoctrinated with this biased attitude," which held certain symphonic masterpieces in such respect it "soon developed into downright reverence. This music was beyond all criticism and anything else was necessarily inferior in the opinion of the public. Great instrumental and choral music of other periods was relegated to a second place. Contemporary music was looked on as an uncalled for presumption, especially if attempted by an American."

"It's ridiculous," he said, "trying to convert all 165,000,000 Americans into lovers of good music, to say nothing of good American music. But it is not ridiculous to hope that we might encourage the many millions in this country who have a latent interest to develop it. If this were to happen we would not need to worry about the American composer being ignored. There would be a public eager and willing to buy."

Will America ever produce composers to equal some of the great men of the past? Dean Noss declared that the nation will. "However," he added, "we should adopt a wiser policy of encouraging new talent than we now follow. This country offers more fellowships, scholarships, prizes and awards to young composers than any other on earth, possibly excepting Russia, but our returns are not what they should be. 'I'm afraid too many are not carefully selected. Regional and group interests are often considered before national. We need support for fewer and really exceptional talents. Just one or two of these discovered each year and given the finest possible training would add much to our fund of worthwhile serious American music. And there would be some who would one day take their place among the great composers of the world.'" he concluded.

THE CULVER MILITARY ACADEMY cadet chapel choir announces a \$50 competition for an original male chorus anthem to be sung at the 1955 Christmas vesper service in Culver Memorial Chapel. Compositions submitted may be written for a capella choir or for choir with organ accompaniment. Entries must be postmarked by Oct. 1 and should be sent to Claude Zetty, Choirmaster, Culver, Ind.

SACRED MUSIC CONCERTS in the old Nikolai Church in Frankfurt, Germany, have been resumed. The church, located in the heart of the old city, near the Medieval city hall and the Kaisersaal, has been restored and reopened to the public. Organ recitals are given every Thursday. Choir and chamber music performances will soon be added.

vention booklet, J. William Moyer; entertainment, Rachel L. Kooker, hospitality, Norman A. Hiester; transportation, Miriam K. Kachel; exhibits, George Tobias; registration, Ellen B. Madeira; finance, Bernard E. Leightheiser, and banquet, Richard I. Miller.

The chapter wishes to thank the M. P. Möller Company for its nightly punch bowl and social hour.

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OTTO T. HIRSCHLER, Los Angeles organist, pianist and choral conductor, maintains a heavy teaching schedule as head of the organ department at George Pepperdine College, a post which he has held for ten years, and organ instructor at the Los Angeles Conservatory of Music. Mr. Hirschler is also organist and director of music at the West Adams Presbyterian Church and recent performances by his choir have included Bach's "Christ Lay in Death's Dark Prison" and "The Messiah." In the last thirty years Mr. Hirschler has held some of the most prominent positions in Los Angeles. Churches which he has served include the First Methodist of Long Beach, the First Methodist of Los Angeles, the Wilshire Methodist and the Wilshire Christian. For a number of years he was director of music at Chapman College. Mr. Hirschler also served on the faculties of Albion College and Coe College. He attended the American Conservatory in Chicago as a pupil of Wilhelm Middelschulte and won the gold medal in organ.

LESTER H. GROOM, organist of the First Congregational Church, Chicago, and faculty member at the Moody Bible Institute, and Myrtle Vera Jacobson were married June 14 in Franksville, Wis.

IN MEMORY OF Gertrude Elizabeth McKellar, John A. McKellar of Bergenfield, N. J., has given Sibyl Komninos a full scholarship for the year of 1955-56 at the Gullmant Organ School. Miss Komninos received the diploma of the Gullmant School with a general average of over 90 last May.

REUTER ORGAN WILL GO TO SUBURB OF ATLANTA

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Methodist Church in College Park, Ga., Places Order—Drawknob Console To Have Forty-Seven Combination Controls.

The Methodist Church of College Park, a suburb of Atlanta, has commissioned the Reuter Organ Company to build a three-manual organ, the installation to be made upon completion of a new edifice. The detached console is to have twenty-four couplers and forty-seven combination controls and will be of drawknob design. Details were handled by George L. Hamrick, Atlanta representative for the company.

The stoplist will be as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quint, 2 2/3 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Chimes, 21 tubes.
Tremulant.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes.
Gelgen Principal, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Octave Gelgen, 4 ft., 68 pipes.
Flute Harmonic, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.
Hautbois, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Concert Flute, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Harp, 49 bars.
Chimes (from Great).
Tremulant.

PEDAL ORGAN.

Sub Bourdon, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 notes.
Quint, 5 1/2 ft., 32 notes.
Octavin, 4 ft., 12 pipes.
Flute, 4 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Hautbois, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Chimes (from Great).

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STEPHEN ORTLIP



STEPHEN J. ORTLIP, M.A., M.S.M., has been appointed minister of music of the Lookout Mountain Presbyterian Church, Chattanooga, Tenn. The church is completing an extensive remodeling and building program which includes a new education building and chancel. A three-manual Möller organ will be installed this fall, specifications for which appeared in the December, 1954, DIAPASON.

Mr. Ortlip served the last four years as minister of music of the First Congregational Church, Wakefield, Mass. While there he instituted a leaders' council on church music for youth, a series of conferences featuring such speakers as Ruth K. Jacobs, Marguerite Hazzard and Ruth Floyd. Several hundred church musicians and leaders from greater Boston attended these events. He also founded and directed the Polymnia Choral Society. Mr. Ortlip directed an annual series of Lenten vespers at the Wakefield church which included programs by George Faxon, Francis Snow, the Harvard Choir and many others.

As a member of the New England Choir Directors' Guild, Mr. Ortlip served as its vice-president for two years, and he has been on the executive committee of the Boston Chapter of the A.G.O. He has played numerous recitals in the Boston area, the most recent of which was in May on the A.G.O. series of broadcasts from Emmanuel Church, Boston.

Mr. Ortlip completed courses at Houghton College, Catholic University and the Guilford Organ School. He studied and taught at the U.S. Navy School of Music and in 1951 he was graduated from the School of Sacred Music, Union Theological Seminary. He studied organ with Ralph Harris, Willard I. Nevins, Robert Baker and Hugh Porter.

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Alfred Moorhouse, well-known organ builder and repairman of Pittsburgh, Pa., died April 7 at the age of 65 years. Mr. Moorhouse became interested in organs as a young man while working at the Carnegie Institute in Pittsburgh assembling skeletons of dinosaurs. He received his early training under Mr. Pelley who maintained the organ in the institute. When Mr. Pelley died, Dr. Heinrich invited Mr. Moorhouse to assume the maintenance of the organ in the institute and also the one in the Third Presbyterian Church. The business grew until Mr. Moorhouse went into partnership with S. G. Bowman and later A. W. Brandt, forming the company of Moorhouse, Bowman and Brandt of Pittsburgh and Columbus.

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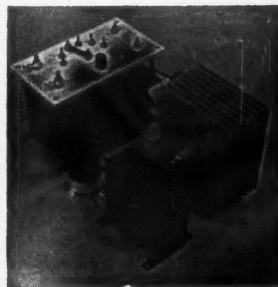
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Programs of Organ Recitals

Gordon Farndell, Naperville, Ill.—Mr. Farndell gave the dedicatory recital on a Pels organ June 19 at the First Evangelical United Brethren Church, Kankakee, Ill. His program: Trumpet Voluntary, Clark; "Benedictus," Couperin; "Jesus, Joy of Man's Desiring," and Prelude in E flat, Bach; "A Mighty Fortress," Walther; "Fairiest Lord Jesus," Matthews; "Need," Bingham; Toccata on "How Firm a Foundation," Murphree; "Flourish for an Occasion," Harris; "Benedictus," Rowley; "The Primitive Organ," Yon; Introduction and Toccata, Walond.

Mrs. Ronald Clark, Bakersfield, Cal.—The Kern County Chapter of the A.G.O. sponsored Mrs. Clark in a recital May 15 at the First Baptist Church. She played: "Jesus, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; "The Fountain," DeLamar; "Tabernacle Butte" and "Tumbleweed," Goldsworthy; Finale from Symphony 1, Vienne.

Heinrich Fleischer, Chicago—For his recital July 19 at Rockefeller Chapel, the University of Chicago, Dr. Fleischer chose the following: Prelude and Fugue in E minor, Brahms; Three Chorale Preludes, Bach; Chorale in E major, Franck; "Weeping, Crying, Mourning, Sighing," Liszt.

Margaret Morgan, Silver Spring, Md.—A program was played by Miss Morgan June 29 at Christ-Congregational Church. She chose: Six Compositions, McKay; Introduction and Allegro, Concerto in B flat, Handel; Intermezzo, Widor; "O Traurigkeit," Willan; Toccata, Adagio and Fugue, Bach; "We Pray Now to the Holy Ghost," Buxtehude; Toccata, Gigout; Trumpet Voluntary, Purcell; "Behold, a Rose Breaks into Bloom," Brahms; Chorale in A minor, Franck.

Claude Murphree, Gainesville, Fla.—For his recital July 10 at the University of Florida Mr. Murphree chose: Sonata 5, Guilman; Pastorale, Ehrlich; Trio-Sonata 3, Bach; "Vesper Meditation," Taylor; Suite for a Musical Clock, Handel; "Desert Lament," Noble; "At the Foot of Fujiyama," Gaul; Pastorale, "Romance sans Paroles" and "Caprice Heroique," Bonnet.

Harry H. Huber, Russell, Kan.—Mr. Huber gave the dedicatory recital on a Reuter organ May 8 at Trinity Methodist Church. He played: "The Heavens Declare," Marcello; Aria from Concerto 10, Handel; "Jesus, Joy" and "Cathedral" Prelude and Fugue, Bach; Chorale and "Prayer," Boellmann; "Hymn Trilogy," Mueller; "What a Friend," Biggs; "A Song to the Stars," Kinder; "Mist o' Morn" and "Introspection," Huber; "Marche Triomphale," Karg-Elert.

A. Eugene Barton, Brooklyn—Mr. Barton, a student at Union Theological Seminary and a pupil of Vernon de Tar, played the following program May 29 at the Plymouth Church of the Pilgrims: Prelude and Fugue in C, Bach; Passacaglia, Buxtehude; Adagio, Allegro and Adagio, Mozart; Sonata 2, Hindemith; Prelude, Fugue and Variation, Franck; "Le Banquet Celeste," Messiaen; Allegro and Finale, Symphony 1, Vienne.

Richard Westenburg and Edward Berryman, Minneapolis—Sponsored by the ministry of music of the First Congregational Church, Mr. Westenburg, director of music at the First Congregational Church, and Mr. Berryman, organist and choirmaster at the Cathedral Church of St. Mark, were heard in a joint recital June 1. Mr. Westenburg and Mr. Berryman performed together two numbers arranged for organ and piano: Concerto in G minor, Handel, and Symphonic Variations, Franck. Mr. Westenburg played the following organ selections: Rondo in G, Bull; "Herzlich tut mich verlangen," Brahms; "The Cuckoo," d'Aquin; Sarabande, Bach; "Fugue a la Gigue," Bach. The Fantasy in F minor, Mozart, was performed on the organ by Mr. Berryman.

Lee Burns, Los Angeles—Mr. Burns played a group of numbers May 13 at a recital in connection with the spring festival of music, University of California. His selections were: "Grand Jeu," Du Mage; Antiphon, Dupre; Improvisation, Saint-Saens; Rhapsody on Two Noels, Langlais.

Robert Mahaffey, New York City—A recital was played by Mr. Mahaffey June 14 at the Bruton Parish Church, Williamsburg, Va. His program was as follows: Suite in D major, Stanley; Sonata 2, "Von Gott will ich nicht lassen" and Prelude and Fugue in G major, Bach; "Dialogue sur les Mixtures," Langlais; Pastorale, Franck; Prelude and Fugue in B major, Dupre.

Raymond Boese, Northfield, Minn.—The Mason City, Iowa, Chapter of the A.G.O. sponsored Mr. Boese in a recital June 14 at St. John's Episcopal Church. He played: Vivace from Sonata 5, Bach; Sarabande, Baustetter; Voluntary, Stanley; Fantasie and Fugue in G minor, Bach; "The Celestial Banquet," Messiaen; Sonata on the Ninety-fourth Psalm, Reubke.

Sister Mary Callista, Torresdale, Philadelphia—The following program was played by Sister Callista June 7 in Nazareth Chapel, Holy Family College; Toccata and Fugue in D minor and "I Call to Thee," Bach; Chorale in A minor, Franck; Fugue in C major, Buxtehude; "Cantilene," Pierne; Intermezzo, Callaerts; "Marche Pontificale," Widor.

Robert W. Glover, Springfield, Mo.—Under the auspices of the U. S. information service Mr. Glover was heard in a recital April 10 at the Methodist Church of Monterey, Mexico. His program: Prelude in Olden Style, Greenfield; Verses for the Nunc Dimittis, Friedell; Chorale Prelude on "Dundee," Noble; Improvisation on "Christ the Lord Is Risen Today," McRae; "Marche Pontificale," Thompson; Prelude and Fugue, Effinger; Air, Haines; Little Fugue in G minor, Virginia Glover; Cantilena, McKinley; Andante Espressivo and Paraphrase on "St. Kevin," Miles; Prelude on "Immortal, Invisible," Penick.

Luther T. Spayde, Fayette, Mo.—A recital was played by Mr. Spayde June 5 at the First Methodist Church, Poplar Bluff, Mo. His program was as follows: "Psalm 19," Marcello; "Benedictus" and "Bells of Arcadia," Couperin; Prelude and Fugue in D major, Bach; "Ave Maria," Schubert; Gavotte, Wesley; "A Lovely Rose Is Blooming," Brahms; "Canyon Walls," Clokey; "In Summer," Stebbins; "Nazard," Langlais; "Bell Benedictus," Weaver; Toccata, Widor.

Nelson Linsburg, Suffolk, Va.—Mr. Linsburg gave a recital May 25 at the High Street Methodist Church, Franklin, Va. He played: "Agnicourt Hymn," Dunstable; Arioso and Prelude and Fugue in C minor, Bach; "Spiritual," Purvis; "Carillon," Talmadge; Two Antiphons, Dupre; "The Primitive Organ," Yon; Four Settings of "A Mighty Fortress"; Chorale in A minor, Franck.

Juanita Kyker Adams, Portland, Ore.—The Pacific Bible College sponsored Miss Adams in her senior recital May 16 at the Central Lutheran Church. She played: Three Chorale Preludes, Bach; Concerto 5, Handel; Sonata 2, Mendelssohn; Suite in D, Foote. Miss Adams is a pupil of Lauren B. Sykes.

Irene Brooks Barton, Vancouver, Wash.—Miss Barton, a pupil of Lauren B. Sykes at the Pacific Bible College, gave a recital June 1 at the First Methodist Church. Her program: Three Chorale Preludes, Bach; Concerto 4, Handel; Sonata 2, Mendelssohn; "Concerto Gregoriano," Yon.

John G. Peck, Jr., Asheville, N. C.—The Asheville Chapter of the A.G.O. sponsored Mr. Peck June 7 in a recital at Trinity Episcopal Church. He played: Prelude and Fugue in E major and Two Transcriptions, Bach; "Noel Basque," Benoit; "Legende" and "Madrigal," Vienne; "Apparition of the Eternal Church," Messiaen; Chorale in A minor, Franck.

Grigg T. Fountain, Oberlin, Ohio—A recital was played by Mr. Fountain June 28 at Rockefeller Chapel, the University of Chicago. The program: "Da Jesus an dem Kreuze stund," Scheidt; "Wie schön leuchtet," Buxtehude; "Ein feste Burg," Pachelbel; Three Chorale Preludes, Bach; "Was Gott thut," Kellner; "Vater unser," Mendelssohn; "O wie selig," Brahms; "Mach's mit mir," Reda; Three Chorale Preludes, Lenel.

Mrs. Kathleen Quillen Jacksonville, Fla.—Mrs. Quillen, a senior at the Jacksonville College of Music, played the following program June 26 at the Riverside Presbyterian Church: Noel, d'Aquin; Allegro from Sonata 5 and Fantasie and Fugue in G minor, Bach; "Song of Peace" and Gregorian Rhapsody, Langlais; "Greensleeves," Wright; "Clair de Lune," Karg-Elert; "O Gott, du frommer Gott," Karg-Elert; Fantasy on "Ton-y-Botel," Pruvius.

Mrs. R. H. Crutchett, San Diego, Cal.—Mrs. Crutchett gave a recital June 19 at the Park Boulevard Methodist Church. She played: Prelude and Fugue in F minor, Siciliano from Flute Sonata 2 and Prelude and Fugue in A major, Bach; Pastorale, Franck; Sonata in C minor, Guilman; "The Fountain," DeLamar; Pastorale and "Exultemus," Whitlock.

Kenneth R. Osborne, Fayetteville, Ark.—The University of Arkansas sponsored a recital by Mr. Osborne June 30. He played: "Magnificat Primi Toni," Buxtehude; "Nun komm der Heiden Heiland," Buxtehude; Prelude and Fugue in F major, Lübeck; Fugue in G minor and Fantasie in G major, Bach; "Greensleeves," Purvis; Two Chorale Preludes, Pepping; Passacaglia and Fugue (from manuscript), Reinhart Ross.

Dene Barnard, Canton, Ohio—The High Street Church of Christ, Akron, Ohio, sponsored a recital by Mr. Barnard May 23. He was assisted by Lillian Wilkinson, soprano,

and Evelyn Thur, violinist. Organ numbers were as follows: Voluntary in D, Boyce; "Clausulas de 8 Tono," Santa Maria; Canzona, Gabrieli; "In Thee Is Gladness" and "Have Mercy upon Me, O Lord," Bach; Toccata and Fugue in D minor, Bach.

The Rev. David Evans, Port Jefferson, N. Y.—The Suffolk Branch of the Long Island Chapter sponsored Mr. Evans in a recital June 19 at the Port Jefferson Baptist Church. His program: Canzona, Gabrieli; "Basse et Dessus de Trompette," Clerambault; "Toccata per l'Elevazione," Frescobaldi; "O Lamm Gottes, unschuldig" and Fugue in G minor, Bach; "Lo, the Night" and "Fairiest Lord Jesus," Edmundson; Symphony 1, Vienne.

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A Rector Views the Anglican Church and Her Musical Ideals

By the REV. R. A. ISAAC

[Continued from page 15]

according to the canons, fall upon the clergy. But alas, too many of the clergy are either ill-prepared, too busy or reluctant to assert themselves in this matter. Very often, especially in small parishes and missions, the whole burden of responsibility falls upon an inexperienced, part-time or volunteer organist.

VI. PARTICIPATION

The Book of Common Prayer in many instances calls for the active participation of all worshippers. Unlike the non-liturgical religious groups on the one hand and the Roman Communion in its general practice on the other, the services of the Anglican Communion are truly liturgical in this respect. This is one point at which most of denominational Protestantism and Roman Catholicism may be seen to be much more like each other than Anglicanism is like either one of them except where denominational groups in very recent times have developed an awareness of liturgy or where the Roman Communion has been genuinely influenced by the Liturgical Movement. Otherwise both of them to a very large degree exclude the lay people from participation in worship so that the liturgy or the "worship service" becomes, in the last analysis, something that is said by the clergy and heard by the laity.

This lack of participation actually destroys the whole concept of liturgy since the word "liturgy" is derived from the Greek words *laos ergon* which have reference to "the work of the people". When that concept is destroyed there is a real sense in which the thing done is no longer the worship of the Christian community but rather something akin to a performance or a demonstration. "Outward adornments do not make a liturgy," writes Dr. Massey Shepherd, "any more than clothes make a man. A congregation assembled in a richly ornamented cathedral does not worship liturgically if it only listens mutely to a minister reading prayers and a choir singing chants, however exquisitely they may be rendered." ("Worship of the Church," p. 48) In another place the same author has written: "What really distinguishes liturgical worship, such as we have in the Episcopal Church, from non-liturgical worship is just this principle of give and take in leadership, in responsive and responsible participation in all the actions of prayer and sacrament, of praise and choral song, by all the people together, the minister and the choir, and the congregation. This is indeed the way, throughout all the ages, 'the holy Church throughout all the world doth acknowledge' the Triune God of our common faith." (*Churchways*, Nov., 1950, p. 2)

The degree of participation may vary from time to time and from parish to parish, but care should be taken to see that the music in which the congregation is expected to participate is not too difficult or unfamiliar. It must be thoroughly learned. Also, where there is a choir, it is necessary that some balance be maintained between congregational music and choir music. Another quotation from the introduction to the report "Music in Church" will give emphasis to this point: "The Prayer Book is based on the conception that it is the duty of the faithful to participate actively in the common prayer. The first duty of a church musician is to provide music that will aid this active participation. The apostolic precept, to sing with the spirit and with the understanding, does not imply that all the music performed in church shall be of such a character that every member of the congregation should join in it vocally. The music, like the prayer, should always engage the spirit of devout attention. At the same time, it is highly desirable that the music of those parts of the service which demand the vocal participation of the people should—especially in parish churches—call out congregational cooperation. The lack of this vocal response accounts for much of the listlessness that too often prevails in parochial worship."

This was written with the Church of England especially in mind, but the same is certainly true of the Episcopal Church

in the United States of America. As it has been expressed in the introduction to the "Choral Service," published in 1927 by the Joint Commission on Church Music: "The choral service should be essentially a peoples' service, in which their general participation should be encouraged and assured" (p. vii). Music has a great power for binding men together in unity and in community, for making them of one heart as they sing with one voice.

Some distinction with regard to the participation and therefore with the difficulty of the music should be made between the cathedral and the parish church, while some of the larger metropolitan parish churches might well approach the cathedral standards. It should always be kept in mind that the music chosen must be suited to the church and congregation for which it is required. Music which is beyond the ability of the congregation or the choir to sing really well, or beyond the ability of the organist to play adequately, should never be used. It is far better to be content with music that is good but simple and which can be performed with some degree of perfection. "Where music is fitting but ill-prepared or too difficult for worthy performance, its use cannot be said to assist its true purpose" ("Music in Church," p. 2). As a matter of fact, the simple things are very often the best and the most effective. This is true for the Cathedral as well as for the parish church.

VII. MOST SUITABLE MUSIC

With the exception of hymns, the music most suitable for Anglican worship both in style and quality is music which has been written expressly for the services of the Book of Common Prayer. This constitutes a tremendous repertory which is largely the work of English composers, although there are exceptions to this in more recent times when a few American and Canadian composers have produced works of the same high standards. Some of the Bach chorales set to English words are the only other outstanding exceptions. Translations of Latin masses and motets are never very successful. Even with the most skillful handling the accentuation, as a rule, is badly distorted at too many points to make it worth while. And above all there is no need for such translations when the repertory of English church music is so extensive and so infinitely good. Latin motets, works of Haydn, Mozart, Beethoven, Brahms, Mendelssohn, Tchaikowsky and others, and parts taken from oratorios and cantatas should be used very sparingly as anthems to be placed within the context of a "regular service" but may be more freely selected for certain occasions such as a service of music after evensong.

This is not to say that all English church music is of the best and highest quality, which, of course, is not true. The thing to bear in mind is that any music that is to be used in the services must be worthy to be wedded to the noble language and structure of the liturgy. The Archbishop of York, Dr. Garbett, in his book entitled the "Claims of the Church of England" has said that the Book of Common Prayer "was composed at a time when the English language was reaching the height of its splendor. It is a noble example of literature. The beauty of its prose is universally recognized." (p. 49). And the Archbishops' Committee on Church Music would add that "just as, in the spirit of the Book of Common Prayer, we would refuse admittance in public worship to word phrases feeble in construction or trivial in sentiment, so we should reject, so far as our powers of discernment and inquiry will allow us, music which is unworthy of the words, and such as will fail to stand the test of use and time." ("Music in Church," p. 2) "Music that is in keeping with the spirit of the liturgy," the Committee continues further on, "will be characterized by qualities of nobility and restraint; by freedom from sensationalism or mawkishness, and from all suggestions of secularism." ("Music in Church," p. 5).

Hymns and hymn tunes might be selected from a vast store representing many Christian traditions. Hymns are really the only legitimate form of music that is inherently a part of the worship services of the non-liturgical religious bodies. The main issue with regard to the hymns themselves and that which must be guarded against here is the teaching of certain doctrines which may be contrary to the teachings of Anglican-

ism. Where hymn-tunes are concerned there is much that is good, much that is mediocre and some that is bad. There are, for example, some fine Negro spirituals that are suitable upon certain occasions and under certain conditions. "Were You There When They Crucified My Lord" with its traditional melody and "In Christ There Is No East or West" set to a tune adapted from a Negro melody and named "McKee" have been included in the Hymnal 1940.

In the American Church, unlike the mother Church of England, we have an official hymnal, authorized by the General Convention. The selection of hymns or tunes not included in the Hymnal 1940 should be done, strictly speaking, only with Episcopal permission.

Within the framework of the services and the specifications imposed by the Book of Common Prayer and Anglican tradition there is room for a wide variety of music—plainsong and harmony, accompanied and unaccompanied works, organ and, in some cases, instrumental accompaniments and voluntaries. There are, of course, fewer restrictions upon organ music because it is not involved with text and therefore many composers of many nations and schools and periods can be represented among these works. The only restrictions placed upon organ music for church use are those of suitability and the canons of good taste.

VIII. JUDGMENT OF QUALITY

In judging the quality of the music suitable for use the following five points should be considered: (1) The setting of the text and the accentuation of the words. (2) Rhythm. (3) Melody. (4) Tonality. (5) Harmony.

The setting of the text and the accentuation of syllables and words must be properly expressive and natural. The rhythm should have plenty of life and movement without levity and dignity without heaviness. The melody of all parts should be interesting—shapely in outline, without angularity. The tonality, as a general rule, should be diatonic. The harmony should be simple but interesting. It is well to remember too that popular taste in music is almost always concerned most with tune; in

other words, with rhythm and pitch. It is interesting once again to note what Dr. Garbett has to say: "The standard of church music has been improved, many of the more sentimental tunes have been abolished, choirs have become more conscious of their limitations and care is taken over the selection of both music and hymns, so that often even in small country churches the singing is both simple and good." ("Claims of the Church of England," p. 67).

Many persons have been influenced deeply by the music heard in church and many find great help and inspiration in having a part in singing the praises of God with heart and voice. The Anglican Communion has a musical tradition which is a real part of its glorious heritage—a tradition that is second to none. To maintain that heritage and to bequeath that tradition to succeeding generations is both a great privilege and a grave responsibility under God.

SCHULMERICH SCHOOL HELD AT WESTMINSTER COLLEGE

The sixth annual Schulmerich school of campanology was held June 19 to 26 at Westminster Choir College, Princeton, N. J. Sixteen organists from twelve states attended the 1955 sessions of the school, which is sponsored and maintained by Schulmerich Carillons, Inc. of Sellersville, Pa. The classes were directed by Professor Arthur L. Bigelow, bell-master of Princeton University; James R. Lawson, carillonneur of Rockefeller Memorial Chapel, University of Chicago, and Dr. Alexander McCurdy, head of the organ departments of the Curtis Institute of Music in Philadelphia and Westminster Choir College. Miss Marjorie McComb of Faith Congregational Church, Springfield, Mass., was an instructor.

ST. LUKE'S CHURCH in New York City, where Clarence Jones is organist and choir-master, held a festival service of music June 5. The choir of men and boys sang works by Ingegneri, Vittoria, Tye, Buxtehude, Handel, Bach, Brahms, Mendelssohn, Becker, Reece, Vauxhan Williams, Healey Willan and Walford Davies.

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LESTER BERENBROICK GOES

TO CHURCH IN MADISON, N.J.

Lester W. Berenbroick has resigned his duties as organist and choir director of the West End Presbyterian Church, New York City, to accept a similar position at the Presbyterian Church in Madison, N. J. Mr. Berenbroick, who just completed nine years of service at the West End Church, was honored at a reception and presented with a gift by the members of the congregation June 18 after a recital at which he played Marcello's "Psalm 18," Bach's Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring," Purcell's Trumpet Tune and Air and other favorites of the congregation. While at West End Mr. Berenbroick directed four choirs and supervised the installation of a new three-manual Odell organ.

For several seasons during Mr. Berenbroick's tenure at West End, he accompanied choruses from the Westminster Choir College, which were heard regularly in a series of oratorio performances at the church, including Bach's "St. Matthew Passion" and B minor Mass, Mendelssohn's "Elijah," Haydn's "Creation," Verdi's Requiem and Handel's "Messiah." In addition, the West End choir, under Mr. Berenbroick's direction, gave performances of the Brahms' Requiem, Faure's Requiem, Bach's "St. Luke Passion," Saint-Saens' Christmas Oratorio, Stainer's "Crucifixion," Maunder's "Song of Thanksgiving" and Handel's "Messiah."

At the Presbyterian Church in Madison Mr. Berenbroick will direct two choirs. The church has a two-manual Möller organ in the chapel and a new three-manual Möller organ in the recently completed sanctuary. Mr. Berenbroick, also a member of the faculty of Drew University in Madison, will continue his duties there as organist, choral director and instructor in church music, and will organize an organ department there this fall.

EPISCOPAL MUSIC SCHOOL

WILL BE HELD IN HARTFORD

The joint commission on church music of the Episcopal Church will conduct the annual school of church music for organists and choirmasters at Trinity College, Hartford, Conn., Aug. 22 to 26. The faculty will include Ray Francis Brown of the General Theological Seminary, Paul Allen Beymer of Cleveland, Edward B. Gammons of Groton, Mass., and Dr. Leo Sowerby of Chicago. Mr. Beymer is the director.

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Karleton Driggs is organist of the tabernacle. He is the son of William King Driggs, composer of many Mormon hymns. The family once toured the United States as "The Driggs Family of Entertainers." Mr. Driggs studied in Salt Lake City and San Francisco. He has served a number of Mormon churches.

The stoplist of the organ will be as follows:

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Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Gedeckt, 8 ft., 68 pipes.
Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 68 pipes.
Flute Triangulaire, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Bassethorn, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.
Contrebasse, 16 ft., 56 pipes.
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Gemshorn, 16 ft., 12 pipes.
Contrebasse, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Contrebasse, 4 ft., 32 notes.
Trompette, 16 ft., 12 pipes.
Trompette, 4 ft., 32 notes.

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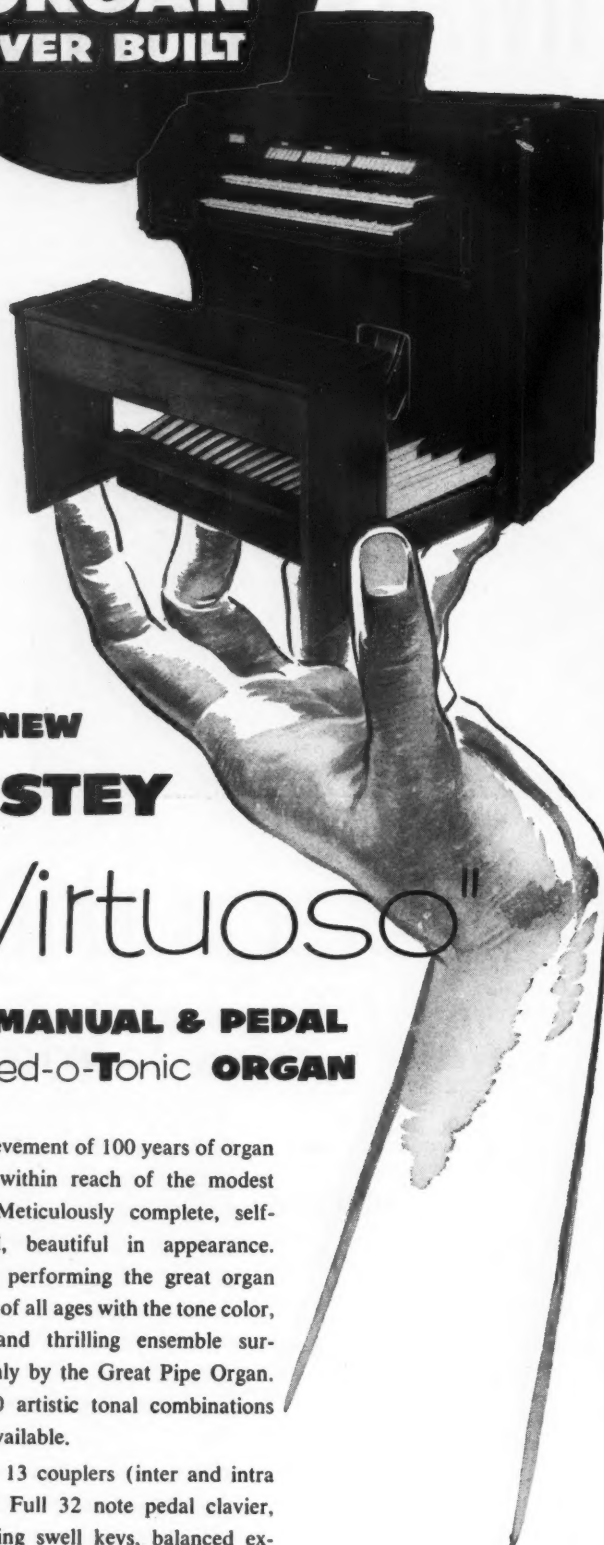
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MRS. HORACE M. HOLLISTER, WIFE OF ORGANIST, IS DEAD

Mrs. Elsa Martin Hollister, wife of Horace M. Hollister, M.S.M., minister of music at the Mount Lebanon Methodist Church in Pittsburgh and retiring dean of the Western Pennsylvania Chapter, A.G.O., died June 28 after an illness of several months. Mrs. Hollister had cooperated closely with her husband in his church music work, especially in aiding with the youth and children's choirs. Mrs. Hollister was born Elsa Martin, daughter of John B. Martin, who organized the Battle Creek, Mich., Symphony and directed it for forty years. Her mother was an organist and piano teacher. Her two surviving sisters each play an instrument. She was a graduate of Olivet College, where she met Mr. Hollister.

After working as a music librarian in Detroit Mrs. Hollister went to New York in 1921. While Mr. Hollister was director of youth activities at the Madison Avenue Presbyterian Church, Mrs. Hollister was librarian at the Fifty-eighth Street Music Branch.

In 1947 the Hollisters moved to Pittsburgh to assume the duties at the Mount Lebanon Church.

OFFER FULBRIGHT AWARDS FOR 1956-57 ACADEMIC YEAR

Opportunities for young American musicians to study abroad in 1956-57 are available under the U.S. government international educational exchange program. Candidates in the field of music may enter the general competition for Fulbright awards. The closing date for application is Oct. 31, 1955. Application blanks and a brochure describing the Fulbright program may be obtained from the Institute of International Education, 1 East 67th Street, New York City.

Facilities for advanced work in music are available in a number of countries participating in this program. In musicology and composition Belgium, Finland, Italy, the Netherlands, and the United Kingdom have attracted attention. Belgium and the United Kingdom are also of special interest to organists.

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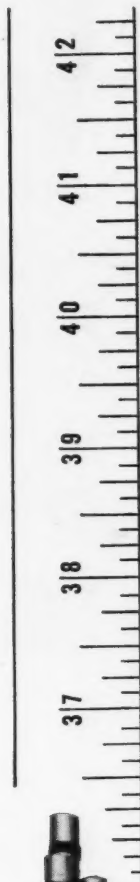
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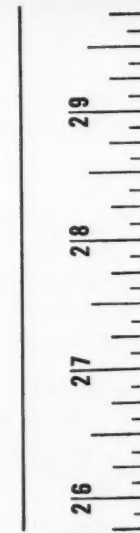
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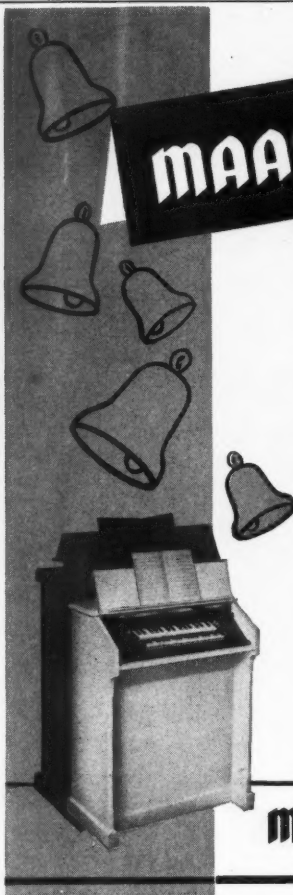
HAROLD CHANEY



HAROLD CHANEY, Los Angeles organist who for twenty-two months was on active duty with the U. S. army, returned to civilian status on June 20. Prior to activation Aug. 1, 1953, Mr. Chaney received his M. Mus. degree from the University of Southern California, where he was a pupil of Dr. Irene Robertson, and was choirmaster-organist of St. Luke's Episcopal Church, Monrovia. He is a member of Pi Kappa Lambda.

In May and June, Mr. Chaney took leave from his post in Yuma, Ariz., to give recitals at the First Presbyterian Church, Monrovia, and St. Paul's Cathedral, Los Angeles.

This fall Mr. Chaney will resume his studies in London, England, where in addition to studying organ he will take up a course of study in boy choir work at the Royal School of Church Music.



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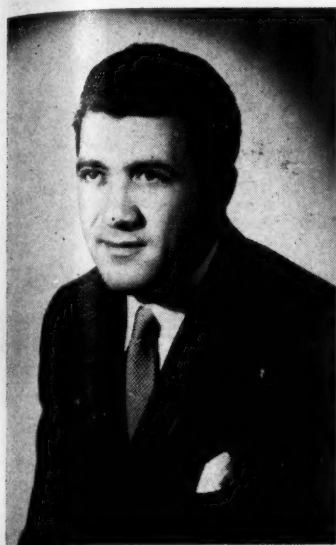


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NOEL GOEMANNE



NOEL GOEMANNE has been appointed organist and choirmaster of St. Rita's Catholic Church in Detroit. Mr. Goemanne leaves St. Mary's Church in Victoria, Tex., where he served for the last two years.

Mr. Goemanne came to this country in June, 1952. He was born in 1926 in Poperinghe, Belgium, and began the study of music when he was 6 years old. He received his first diploma in piano and theory from the Jury Centrale in Ghent. Mr. Goemanne then entered the Lemmens Gregorian Institute, where he spent five years in intensive study of all branches of music. For three years he was a student of Flor Peeters. He received his master's degree in 1948 and in 1949 he was appointed organist and choirmaster in Rochefort, where he continued private study under Peeters. While Mr. Goemanne was in Rochefort he gave recitals in several Belgian cities and was heard in monthly piano recitals broadcast from Station NAMUR.

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HONOLULU PAPER HONORS

MEMORY OF JAMES GALLET

The *Honolulu Star-Bulletin* has paid homage to James R. Gallet, who died April 19, in an editorial entitled "His Golden Harp Is Stilled." The editorial reads as follows:

"James R. Gallet spent nearly thirty years in Hawaii making music—and helping others to make music or enjoy it. His whole adult life was devoted to the study, teaching and performance of music. He had already established a sound musicianship when he arrived in Honolulu in 1926.

"As organist at Kawaiahao Church and harpist with the Honolulu Symphony, he brought delight to thousands. As teacher in the schools, and particularly among the sightless children of the Diamond Head School, he helped others to appreciate music and to discover the joy of competent performance. It is difficult for us to realize how greatly the blind, denied visual beauty, value the beauty of sound. For this thoughtful, selfless service, James Gallet was made an honorary life member of the Waikiki Lions Club.

"His cherished gold-covered harp was a familiar sight at symphony concerts. Now that harp is stilled, and there is a void where it stood. But the modest, gentle man whose supple fingers evoked music from its strings remains an evergreen memory in the hearts of those who knew him and his work."

THE DEMAND FOR CLASSICAL, long-playing records has increased in West Germany, according to the German Tourist Information Office. The overall production of records has trebled in the past five years, from 7,000,000 in 1950 to 25,000,000 in 1954. About ten per cent of the German record output is exported.

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MRS. ARTHUR V. EIFF IS DEAD:
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Mrs. Arthur V. Eiff, organist and pianist of Bloomington, Ill., died July 10 at the age of 44 years after an illness of eighteen months.

Mrs. Eiff was born Pauline Egan in Bloomington Feb. 7, 1911, a daughter of George A. and Anna M. Egan. She married Aug. 28, 1938. She was graduated from Bloomington public schools and Illinois Wesleyan University. Mrs. Eiff held the post of organist at the First and Second Presbyterian Churches, First and Second Christian Churches, Centennial and Normal Christian Churches, First Church of Christ, Scientist, and Moses Montefiore Temple.

Surviving are her husband; her mother; three sons, Arthur David, Gary Marvin and John Egan; two sisters, Mrs. Richard A. Fling, and Miss J. Margaret Egan, Williamsport, Pa. Her father preceded her in death.

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FOR SALE—PERIODICALS—MUSICAL Quarterly (New York) 1915 (first issue) through 1954, inclusive, in cardboard cases, \$250.00. Musical Times (London) 1862 through 1866 inclusive, 1879 through 1930 inclusive, cloth bound, \$150.00. Fine condition. F.O.B. Atlanta. Powell Everhart, 962 Myrtle Street, NE, Atlanta 9, Ga.

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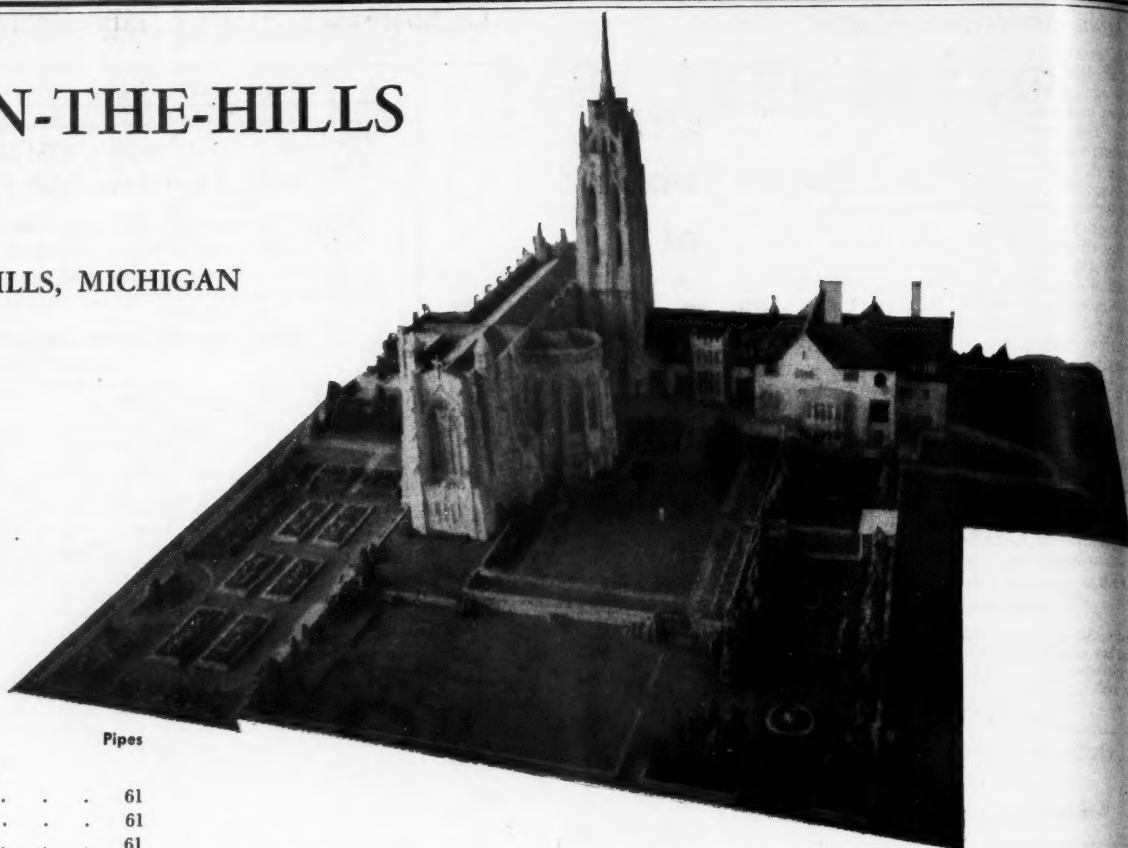
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8' Principal	61
8' Bordun	61
4' Octave	61
4' Rohrflöte	61
2 2/3' Quint	61
2' Octavin	61
IV Rks. Fourniture	244
Chimes	Notes 25
Tremulant (for Flutes)		

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8' Quintaton	61
4' Nachthorn	61
2' Spitzprinzipal	61
II Rks. Sesquialtera	122
III Rks. Zimbel	183

SWELL ORGAN

16' Gemshorn	. . . . .	61
8' Viola Pomposa	. . . . .	61
8' Viola Celeste	. . . . .	61
8' Rohrflöte	. . . . .	61
8' Flauto Dolce	. . . . .	61
8' Flute Celeste	. . . . .	49
4' Prestant	. . . . .	61
4' Harmonic Flute	. . . . .	61
2' Flautino	. . . . .	61
IV Rks. Plein Jeu	. . . . .	244
16' Clarinet	. . . . .	61
8' Trompette	. . . . .	61
8' Vox Humana	. . . . .	61
4' Rohrschalmei	. . . . .	61
Tremulant		

CHOIR ORGAN

8' Spitzgambe	. . . . .	61
8' Lochgedackt	. . . . .	61
8' Erzähler	. . . . .	61
8' Erzähler Celeste	. . . . .	49
4' Koppelflöte	. . . . .	61
2' Blockflöte	. . . . .	61
1-3/5' Terz	. . . . .	61
1' Siffloete	. . . . .	61
8' Krummhorn	. . . . .	61
Tremulant		
Harp (preparation)		

CHOIR POSITIV ORGAN

	Notes
8' Quintaton	. . . . . 61
4' Nachthorn	. . . . . 61
2' Spitzprinzipal	. . . . . 61

	Notes
II Rks. Sesquialtera	. . . . . 61
III Rks. Zimbel	. . . . . 61
Tremulant	

SOLO ORGAN

	Pipes
8' Holzgedackt	. . . . . 61
8' Viole de Gambe	. . . . . 61
8' Viole Celeste	. . . . . 61
4' Orchestral Flute	. . . . . 61
8' Bombarde	. . . . . 61
8' English Horn	. . . . . 61
4' Clairon	. . . . . 61
Chimes (in Antiphonal)	Bells 25
Tremulant	

PEDAL ORGAN

16' Contre Basse	. . . . . 32
16' Bourdon	. . . . . 32
16' Quintade from Great	
16' Gemshorn from Swell	
10 2/3' Quint	. . . . . 32
8' Prinzipal	. . . . . 32
8' Bourdon	. . . . . 12
8' Quintade from Great	
8' Gemshorn from Swell	
5 1/3' Octave Quint	. . . . . 12
4' Oktav	. . . . . 12
4' Nachthorn from Positiv	
4' Quintade from Great	
2' Nachthorn from Positiv	

	Pipes
III Rks. Mixtur	. . . . . 96
III Rks. Cornet	. . . . . 96
16' Trombone	. . . . . 32
16' Clarinet from Swell	
8' Trumpet	. . . . . 12
4' Clarion	. . . . . 12
4' Clarinet from Swell	
Chimes	Notes 25

ANTIPHONAL GREAT ORGAN

8' Bordun 61
8' Dolce 61
4' Spitzprinzipal 61
II Rks. Grave Mixture 122
Tremulant	

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8' Chimney Flute 68
8' Salicional 68
8' Voix Celeste 56
4' Nachthorn 68
8' Fagotto 68
Tremulant	

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16' Bordun 12
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8' Prinzipal from Great 12
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